THE Hollywood REPORTER

AUGUST 28, 2015

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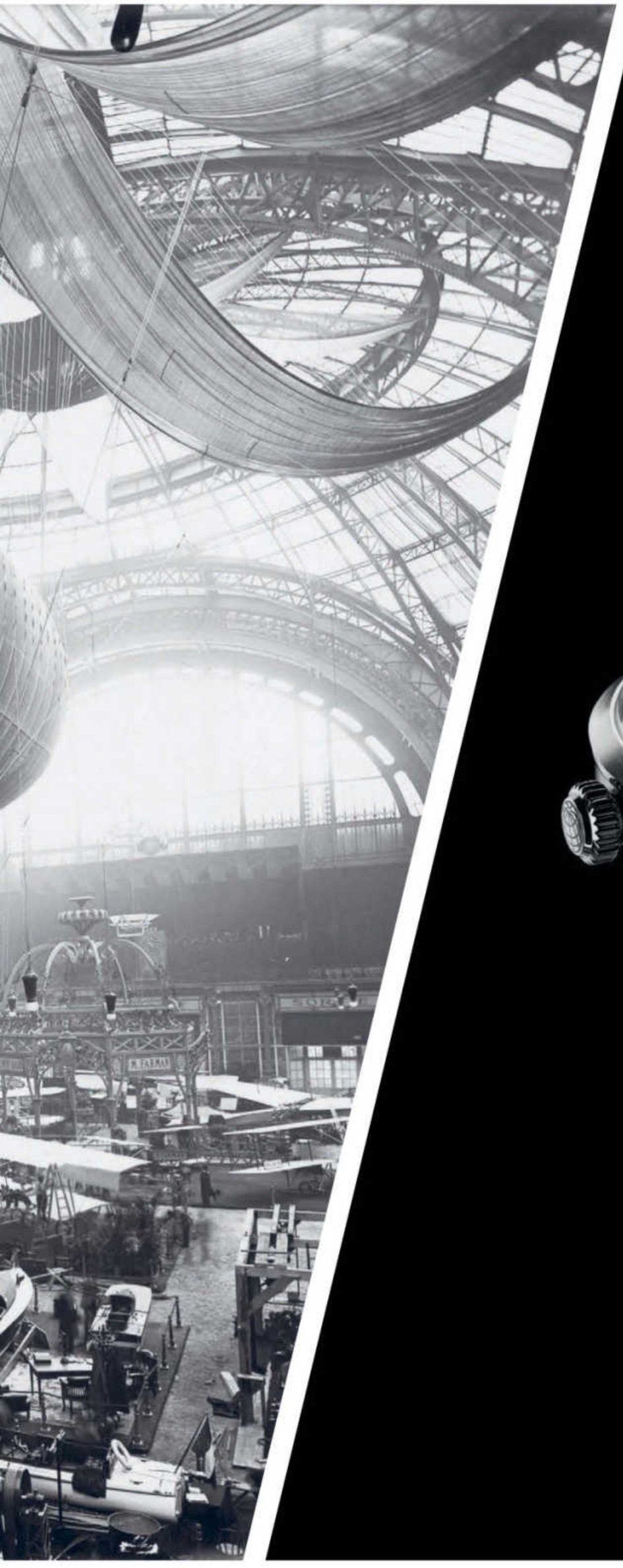

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Subscribers should look for the latest in *THR*'s series of Emmy Awards stand-alone issues on Aug. 20. It includes a breakdown of the best actor races and a visit to the set of Fox sitcom *The Last Man on Earth*.

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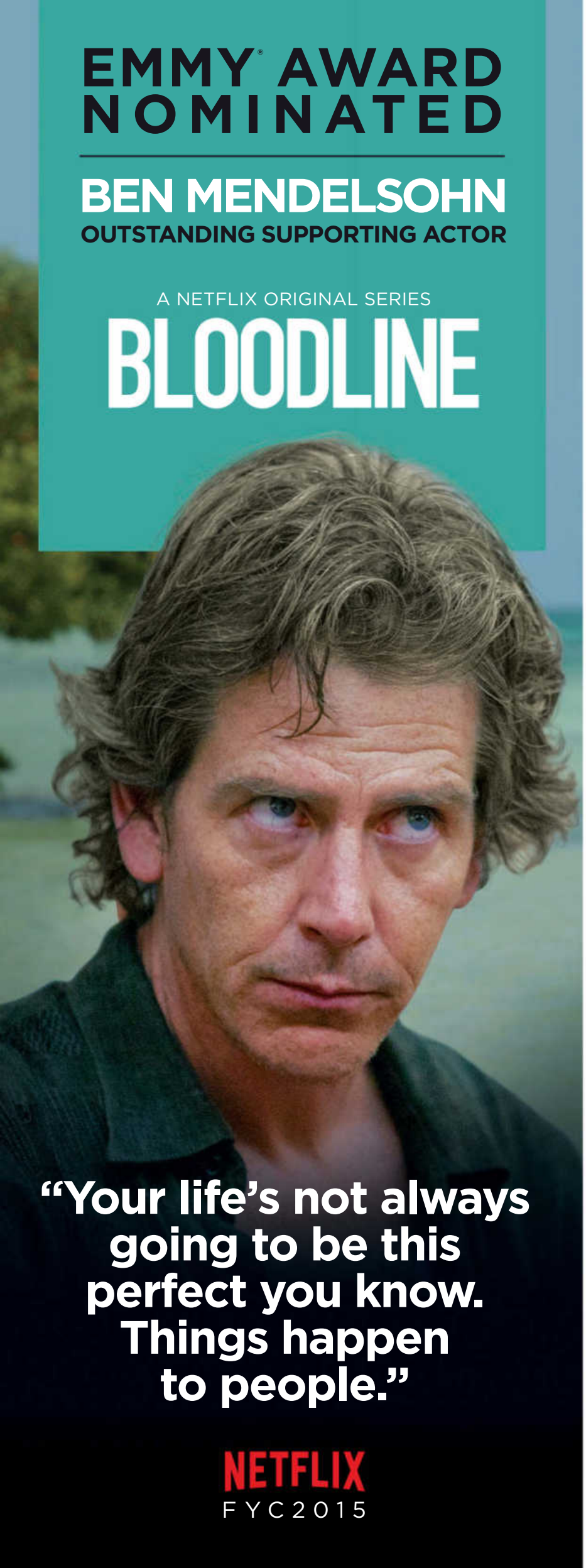

"Your life's not always going to be this perfect you know. Things happen to people."

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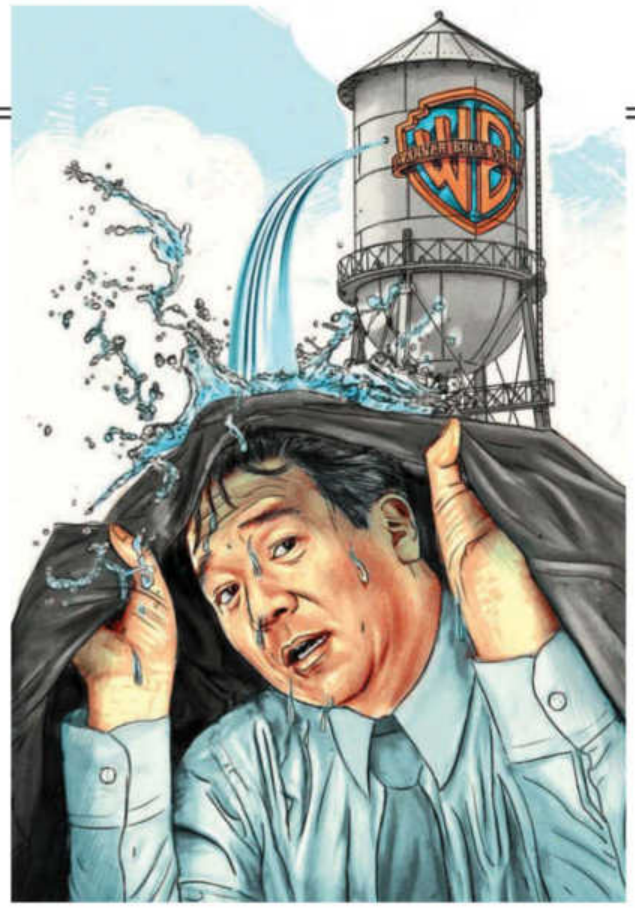
Warner Bros.' Chilly Summer Puts Execs on Hot Seat

'I have full confidence in this team,' CEO Kevin Tsujihara tells *THR*, but a weak slate and secret meetings with a Universal player suggest change could be afoot By Stephen Galloway



ON THE MORNING OF AUG. 17, A PALL SETTLED over the half-dozen or more Warner Bros. executives gathered for their weekly senior staff meeting in chairman and CEO **Kevin Tsujihara**'s conference room. After a quarter-century in which the studio often had dominated the box office, with successive regimes that took one victory lap and then another (first **Bob Daly** and **Terry Semel**, then **Barry Meyer** and **Alan Horn**), even the most cockeyed optimists had to admit things didn't look great.

With two back-to-back summers in which Warners — typically the No. 1 studio in market share — had trailed at No. 3, this weekend seemed especially depressing. It wasn't just that the big-budget spy caper *The Man From U.N.C.L.E.* imploded with a $13.4 million domestic opening (hope that it might be redeemed internationally faded fast), it also was trounced by an urban rap biopic that Warners had put in turnaround — the $29 million *Straight Outta Compton*.

After years of development, New Line Cinema president **Toby Emmerich** and other top Warners executives reluctantly let *Compton* go to Universal, believing its budget was too high. (Emmerich mercifully was on vacation in Italy when the movie opened Aug. 14.) Universal reveled in its $60.2 domestic million opening. So did producers **Dr. Dre** and **Ice Cube**, each of whom reportedly deferred an estimated $2.5 million in fees and now will reap the benefits. And so, too, will **Thomas Tull**'s Legendary Pictures, which caught flak for ditching Warners for Universal in 2013 but now has a 50 percent investment in *Compton* (and a big chunk of *Jurassic World*'s $1.61 billion worldwide gross).

Nobody had more reason to be distressed than Warners production chief **Greg Silverman**, one of a troika of executives tapped to run the movie division after Tsujihara was promoted to chairman and CEO in March 2013 (the others are Emmerich and marketing and distribution chief **Sue Kroll**). Silverman, 42, is under pressure to match the highs of a company that has triumphed with such franchises as *The Dark Knight*, *Harry Potter* and *The Hobbit*.

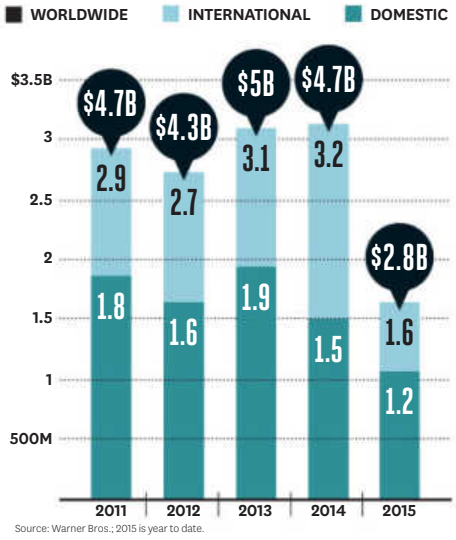
As Warners finishes a summer in which none of its films has hit $500 million worldwide (New Line's *San Andreas* is at $468.6 million) and several have disappointed (including *Magic Mike XXL*, *Hot Pursuit* and *Entourage*), insiders have pounced on Silverman's perceived weaknesses. "He's paying the price for a bad run of movies, even though he wasn't central to greenlighting them," says one ex-colleague, referencing ex-film chief **Jeff Robinov**. "But he's also been at Warners too long to run away from them."

To steal some of Universal's thunder, Silverman (and Tsujihara) recently held two secret meetings with Universal co-president of production **Jeffrey Kirschenbaum** in an attempt to hire him as a producer or to run a new mini-label (though not the DC Comics movies, a crucial supply stream). Instead, Kirschenbaum joined producer **Joe Roth**, leaving Silverman to deal with rumblings that Tsujihara had thought of "Kirsch" as a possible replacement.

Tsujihara denies that. "I have full confidence in this team," he tells *THR*. "We have the right team and right people in place. There are no plans to make any changes."

Warners' Global Grosses

Worldwide box office took a dip last year and could drop further in 2015



Source: Warner Bros.; 2015 is year to date.

THR HEAT INDEX

F. GARY GRAY
After a rocky decade in development, the director's *Straight Outta Compton* opens to awards-worthy reviews and a massive $60.2 million weekend, by far the biggest for a musical biopic.

MERYL STREEP
After a low $6.6 million opening weekend, her *Ricki and the Flash* fails to improve in week two despite adding screens, bringing its total to just $15.2 million box office.

JIMMY FALLON
The *Tonight Show* star scores a big new contract with NBC, keeping late-night's top-rated host locked in through 2021.

EMILE HIRSCH
The actor pleads guilty to assault for choking Paramount exec **Daniele Bernfeld** at a Sundance party and is sentenced to 15 days in jail.

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NEWS CORP (NWSA)
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$13.92 (-12%)
KING DIGITAL ENT. (KING)
The maker of *Candy Crush* says 7.6 million unique users a month played its games in the second quarter, 27 percent fewer than in the year-ago frame.

Aug. 10-17

ILLUSTRATION BY Thomas Khulenbeck

GUTHRIE: BRYAN BEDDER/NBC. GRAY: JOHN SALANGSANG/INVISION/AP. FALLON: JAMES WHITE/NBC. HIRSCH: RICH FURY/INVISION/AP. STREEP: JORDAN STRAUSS/INVISION/AP.

From left: *Minions*, *Jurassic World*, *Fifty Shades of Grey*, *Trainwreck* and *Straight Outta Compton* represent hits in different genres.

'This Is the 100-Year Flood'

Universal's staggering year at the box office is a testament to a diverse slate, savvy marketing 'and then it's just luck' By Rebecca Ford and Gregg Kilday

STRAIGHT OUTTA COMPTON'S HUGE $60.2 million domestic debut marks the latest win for Universal in a historic year. In July, the studio hit the $5 billion mark in global box office faster than any studio has. Only three other studios ever have reached so high — Paramount set the bar with $5.17 billion for all of 2011, Warner Bros. collected $5.04 billion in 2013, and Fox hit $5.52 billion in 2014. But Universal, once derided for a lack of franchises, already has blown past them all — its tally as of Aug. 17 stood at $5.77 billion — and the year has four months remaining.

"This is the box-office equivalent of the 100-year flood," says **Paul Dergarabedian**, analyst at Rentrak. "To get to this level, you have to have everything firing on all cylinders. Every movie is overperforming." Laughs an exec at another studio: "Look, it's karma. Aren't a lot of those movies Adam's?" — referring to STX film chief **Adam Fogelson**, who was ousted as Universal chairman in 2013 after greenlighting *Jurassic World*, *Furious 7* and *Pitch Perfect 2*. But Universal's current chairman **Donna Langley** also gets plenty of credit — she brought *Fifty Shades of Grey* to the studio and guided all of this year's films, including $962 million grosser *Minions*. "It starts with a slate of films, provided by our production and business affairs teams," says Universal domestic distribution president **Nick Carpou**. "It's our marketing department that has driven the right kind of interest. Our dates on the release schedule. And then it's just luck."

Langley

$5.77B
Global box office, topping Fox's **$5.52B** record set in all of 2014

28%
Domestic market share, dwarfing No. 2 Disney's **19.3** percent

9
Additional releases left in 2015

Domestically, Universal is dominating with a huge 28 percent of market share at $2.04 billion. While 2015 still has to play out, no studio has ended a year with more than 20 percent of the domestic market since 1997, when, according to Rentrak, Sony amassed 20.51 percent.

Other studios have had strong runs at both the global and domestic box office — though none quite like Universal's current victory march. The closest historical comparison to Universal's domination arguably is Warner Bros.' three-year run starting in 2008, which included *The Dark Knight* and *Harry Potter* films, along with *Inception* and *Sex and the City*. But it also relied on volume — in 2009, it released a whopping 28 movies — and that meant it also saw its share of flops like *Speed Racer* and *Jonah Hex*. "We've seen studios have big years with a couple of big hits, but then they'll have a big write-off, too," says **Eric Handler**, managing director of MKM Partners. "Universal's consistency — and putting up the numbers that they are — is something we haven't seen before."

Silverman

Kroll

Emmerich

While agreeing that the studio's 2015 box office has been disappointing, Tsujihara says: "We knew this was going to be a transitional year. I went in front of Wall Street in October of last year and talked about our strategic plan around each of the businesses and the big franchises moving forward. And even then I knew that 2015 was going to be challenging, but we were setting up the slate for 2016, 2017 and beyond."

He says this summer would have looked better had Warners not pushed *Batman v. Superman: Dawn of Justice* from July to March 2016. "It was a tough decision at the time because it was going to create a hole in 2015," he says. "But it was absolutely the right decision for the franchise, for DC and the movie."

Still, uncertainty lingers about the studio's slate. While Tsujihara deserves kudos for snaring **J.K. Rowling**'s *Fantastic Beasts and Where to Find Them* (Nov. 18, 2016), other titles look more iffy. After the **Zac Efron** starrer *We Are Your Friends* (Aug. 28), which Silverman acquired from StudioCanal, Warners has the **Johnny Depp** drama *Black Mass* (Sept. 18), with strong word-of-mouth.

More questionable is the $125 million-plus *Pan* (Oct. 9), a reimagining of the Peter Pan story, directed by **Joe Wright** (*Atonement*). The picture was meant to open the same weekend as Sony's *Pixels* (July 24), but the studio got cold feet. (*Pixels* has tanked.) *Pan* now will open opposite Universal's *Steve Jobs*. **Sandra Bullock**'s political drama *Our Brand Is Crisis* follows (Oct. 30).

Silverman's future will depend on those pictures' success and on Tsujihara's patience. Other executives could step into his shoes, including one of his top lieutenants, **Jon Berg**, and former Sony (and New Line) exec **Michael De Luca**, now based at Universal.

Warners has preferred stability over radical shifts, but studio watchers know that when change comes, it can be brutal. THR

COMPTON HEADING STRAIGHT OUTTA AMERICA

AFTER DEFYING expectations with a $60.2 million opening weekend in the U.S., *Straight Outta Compton* will attempt to conquer the world. On Aug. 20, Universal kicks off an ambitious international rollout throughout Europe. It's a significant effort as studios once considered black-themed films as having little overseas prospects. But Universal is so bullish on the **N.W.A** story's appeal overseas that it will open *Compton* in 23 territories, including Britain (Aug. 28), Korea (Sept. 10) and Lebanon and the United Arab Emirates (Oct. 1). Discussions are underway in additional territories, where there is growing excitement based on the **F. Gary Gray**-helmed film's U.S. performance. "In order to greenlight it [at a budget of $29 million], we had a conversation about its prospects internationally," says Universal chief **Donna Langley**. "To us, it's a very aspirational, very inspirational film — a great rags-to-riches story with a political component."

Just three years ago, Fox's **George Lucas**-produced *Red Tails* — about a crew of African-American pilots during World War II — was released overseas in only Croatia and the U.K., earning $489,000. Even Universal's 2014 comedy hit *Ride Along*, co-starring *Compton* producer **Ice Cube**, took in only $19 million — or 12 percent of its $154 million worldwide total — in international territories.

But *Compton* could pave the way for other films with predominantly black casts. N.W.A enjoys a rabid following in Europe, where Universal is hoping to launch a reunion tour. What's more counterintuitive is that the film — starring **O'Shea Jackson Jr.**, **Corey Hawkins** and **Jason Mitchell** — will play in Asia and the Middle East. "There is a potential audience to reach [outside Europe]," says BoxOffice.com analyst **Phil Contrino**. "I don't think anyone should assume it's a North America-only kind of movie."

— TATIANA SIEGEL

EMMERICH, KROLL, SILVERMAN: ERIC CHARBONNEAU/INVISION FOR WARNER BROS./AP IMAGES. LANGLEY: JOHN SALANGSANG/INVISION/AP. MINIONS: COURTESY OF UNIVERSAL PICTURES. JURASSIC, FIFTY: CHUCK ZLOTNICK/UNIVERSAL PICTURES. TRAINWRECK: MARY CYBULSKI/UNIVERSAL PICTURES. COMPTON: JAIMIE TRUEBLOOD/UNIVERSAL PICTURES (2).

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Who Won and Lost TV's Press Tour

From 'dry-Trumping' (Stephen Colbert) to fresh faces (CW star Rachel Bloom) to woeful misfires (Fox's *X Files* footage), these names cut through the clutter By Michael O'Connell

AFTER 18 DAYS AND JUST AS MANY cracks about its duration, summer's grueling gathering of the Television Critics Association finally wrapped up Aug. 13 in Beverly Hills. Not exactly the most newsworthy iteration of the biannual event, it nonetheless set the tone for the upcoming fall season — one that FX CEO **John Landgraf** was quick to point out is more bloated with original scripted programming than ever before (his words: "There is simply too much television"). The volume of panels (nearly 200) is commensurate with that spike in original series, so it can be hard to break through all the noise. Still, a handful of shows, executives and talent managed to do just that — by turns both impressive and unfortunate. So before the book is (finally!) closed on Summer TCA 2015, get a load of the names that still have people talking. THR

Winners

Stephen Colbert and Trevor Noah

Both assuaging reservations and instilling confidence in their late-night forays, the new *Late Show* (CBS) and *Daily Show* (Comedy Central) hosts laid out plans for their September debuts with the humor their jobs demand. Colbert slayed when he mentioned his nightly prayers that **Donald Trump** stay in the race (in the meantime, he's "dry-Trumping") and called out a reporter on Twitter for being "rude" in the middle of his panel.

The Muppets

ABC continues to expertly manage its upcoming **Bill Prady**-led vehicle for **Jim Henson**'s beloved characters, drawing laughter from the perennially cold TCA crowd and, even better, making some actual news. The faux story of Miss Piggy and Kermit the Frog's latest "breakup" made international headlines with potentially more pickup than any other 2015 panel — which bodes well for the anthropomorphic animals' Sept. 22 series launch.

John Landgraf and Bob Greenblatt

FX CEO Landgraf didn't take the stage until more than halfway into TCA, but his stat-supported declaration that TV might be OD'ing on scripted series set the tone for subsequent programmers. NBC Entertainment's Greenblatt, the last topper to speak, also impressed with candid and funny responses to the network's Donald Trump divorce, comedy woes and being "whores for Emmy nominations."

Rachel Bloom

Leading the small group of actors to win over the Beverly Hilton ballroom, the *Crazy Ex-Girlfriend* star deftly handled questions about her musical CW comedy with charm and confidence, finding new fans much like then-unknown **Gina Rodriguez** (*Jane the Virgin*) did last summer. Other standouts include **John Stamos** (*Grandfathered*), **Rob Lowe** (*The Grinder*), **Joshua Jackson** (*The Affair*) and **Dwayne "The Rock" Johnson** (*Ballers*).

Losers

T.G.I.T.

Boasting some of the biggest star power of any panel — **Viola Davis** (*How to Get Away With Murder*), **Kerry Washington** (*Scandal*) and **Ellen Pompeo** (*Grey's Anatomy*) — ABC's celebration of all things **Shonda Rhimes** was derailed by the reticent actresses' unwillingness to reveal news about their series and the showrunner's equally taciturn response to praise for elevating ratings and diversity. Her inability to take a compliment almost came off as combative.

The X-Files

Fox did not need to trot out the first full clip of the 2015 limited series — and probably shouldn't have. The scene, featuring **David Duchovny** and **Gillian Anderson** reprising the roles of Agents Mulder and Scully for the first time since a 2008 film, featured dialogue so stilted that the Twitter peanut gallery (and some Fox execs) briefly mistook it for self-parody. Expectations for **Chris Carter**'s franchise revival now are (unnecessarily) much lower.

True Detective

Proving that a series does not need to be present to generate bad headlines, HBO programming president **Michael Lombardo**'s defense of *True Detective* season two further frustrated critics when his sentiment that "the show ends with as satisfying an end as any I've seen" was not shared by, well, anyone. Further damning to **Nic Pizzolatto**'s anthology was its punching-bag status at the annual TCA Awards, just one year after winning best miniseries.

Amazon

Before *The New York Times* ran a scathing exposé of its working environment, Amazon surfed into the TCA on a wave of goodwill. And while 11-time Emmy nominee *Transparent* made a triumphant appearance, things quickly went south with an awkward executive session. Facing questions about **Woody Allen**, the controversial *Top Gear* cast and ratings, **Roy Price** was unclear when he wasn't downright evasive — offering only refusals to comment.

TCA'S TALE OF THE TAPE

THR trudges through the transcripts for the most tedious talking points
By Paige Phelan

122 People who described their experience as rewarding

44 Claims that their current project is the "favorite" script they've read

37 Instances of network notes and the note-giving process described in a positive way

34 Times someone claimed to have "creative freedom"

27 Descriptions of the series' locale as "a character" in the show

26 Mentions of Donald Trump

25 Claims that Nielsen ratings don't tell the whole story

23 Jokes about the lack of applause (TCA has a "no clapping" rule)

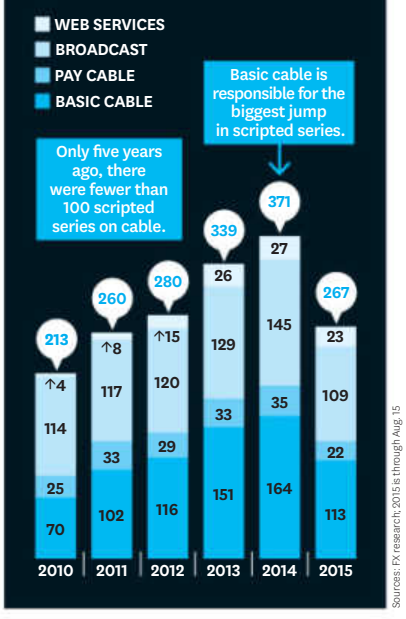
22 Actors who claimed their cast is like "family"

20 Cracks about the length of the press tour

13 References to the "golden age" of television

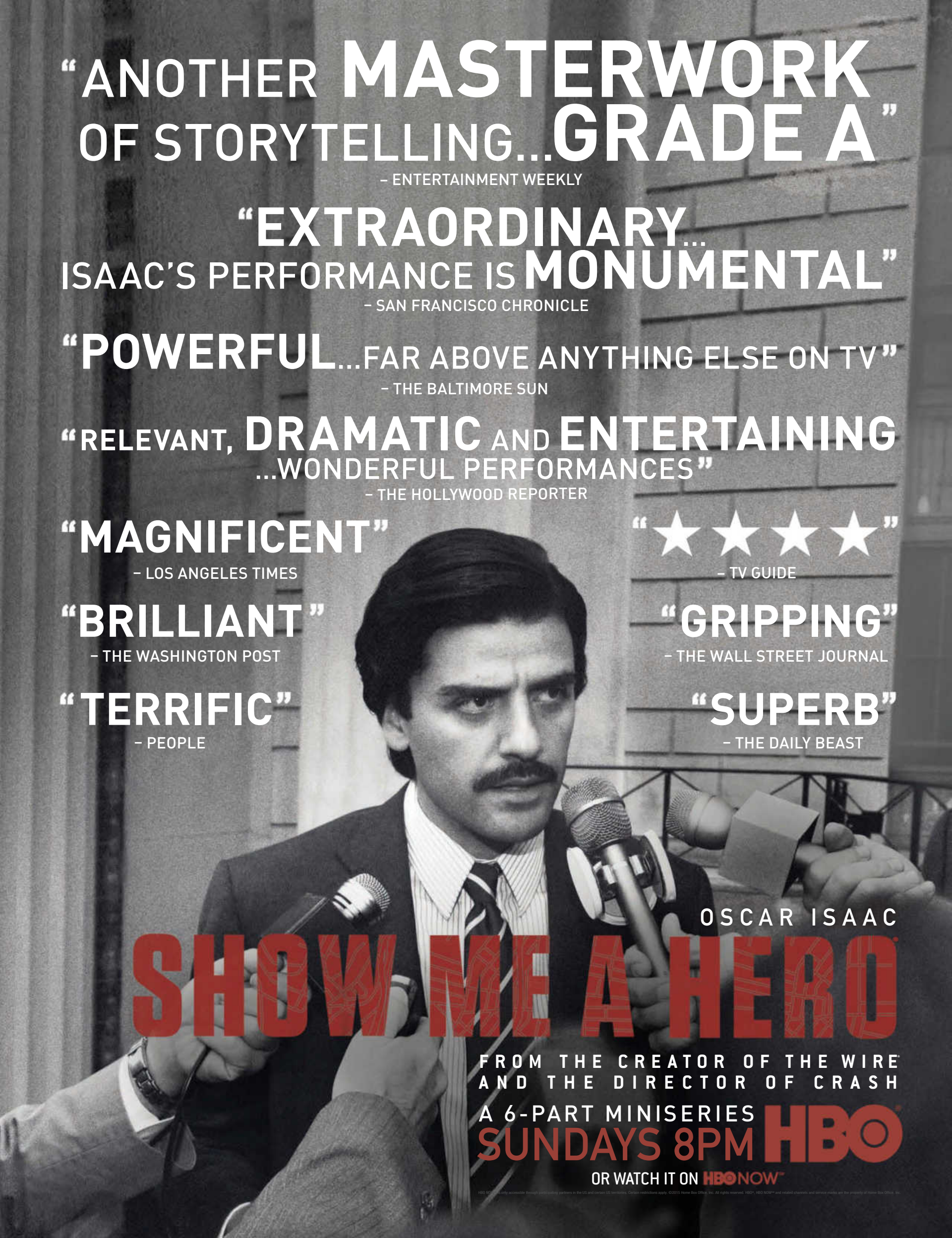
7 Ways in which execs proclaimed that their outlet is No. 1 by some metric

Stat of the Summer: 'There's Too Much Television'



Sources: FX research; 2015 is through Aug. 15

COLBERT: JEFFREY R. STAAB/CBS; NOAH: PETER YANG/COMEDY CENTRAL. KERMIT: ABC/ERIC MCCANDLESS. PIGGY, BLOOM: RICHARD SHOTWELL/INVISION/AP. LANDGRAF: EVERETT COLLECTION/NEWSCOM. GREENBLATT: MIKE COPPOLA/NBC. DUCHOVNY: CHRIS PIZZELLO/INVISION/AP. ANDERSON: EVAN AGOSTINI/INVISION/AP. VAUGHN: LACEY TERRELL/HBO. PRICE: DEE CERCONE/COURTESY EVERETT COLLECTION. RHIMES: RICH FURY/INVISION/AP. KUDROW: MIKE BLATT/INVISION/AP.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"EXTRAORDINARY... ISAAC'S PERFORMANCE IS MONUMENTAL"
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– THE HOLLYWOOD REPORTER
"MAGNIFICENT"
– LOS ANGELES TIMES
"★★★★"
– TV GUIDE
"BRILLIANT"
– THE WASHINGTON POST
"GRIPPING"
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Weekend Numbers

	DOMESTIC Gross	DOMESTIC Cume	INT'L Gross	INT'L Cume	TOTAL
1. Straight Outta Compton UNIVERSAL	60.2	60.2(1)	33K*2	33K	60.2
2. Mission: Impossible 5 PARAMOUNT	17.2	138.3(3)	46*62	233.5	371.8
3. The Man From U.N.C.L.E. WARNERS	13.4	13.4(1)	12*23	12	25.4
4. Fantastic Four FOX	8.2	42.1(2)	16.1*64	60	102.1
5. The Gift STX ENTERTAINMENT	6.5	23.6(2)	718K*1	2.5	26.1
6. Ant-Man DISNEY	5.5	157.5(5)	5.6*51	189.5	347
7. Vacation WARNER BROS.	5.2	46.7(3)	4.1*25	6.7	53.4
8. Minions UNIVERSAL	5.1	312.9(6)	18.5*61	648.4	961.3
9. Ricki and the Flash SONY	4.6	14.6(2)	N/A	N/A	14.6
10. Trainwreck UNIVERSAL	3.8	98(5)	6*27	13.5	111.5
11. Pixels SONY	3.4	64.4(4)	12*80	91.1	155.5
12. Shaun the Sheep Movie LIONSGATE	2.9	11.1(2)	400K*12	59	70.1
13. Southpaw WEINSTEIN	2.4	45.6(4)	1.9*1	17.6	63.2
14. Inside Out DISNEY	2	339.4(9)	11.4*55	327.6	667
15. Jurassic World UNIVERSAL	1.2	638(10)	9.3*51	968.7	1,606.7

The N.W.A film scored the biggest R-rated August debut to date and set an opening-weekend record for a music biopic, nearly tripling *Walk the Line*'s $22.3 million bow in 2005.

A British director (Guy Ritchie) and star (Henry Cavill) didn't help the 1960s spy movie, which opened in 23 foreign territories and debuted only at No.3 in the key U.K. market.

The superhero pic dropped a steep 68 percent from its weak debut. 2005's *Fantastic Four* earned $100 million domestic by its second weekend, and 2007's sequel hit $97.5 million.

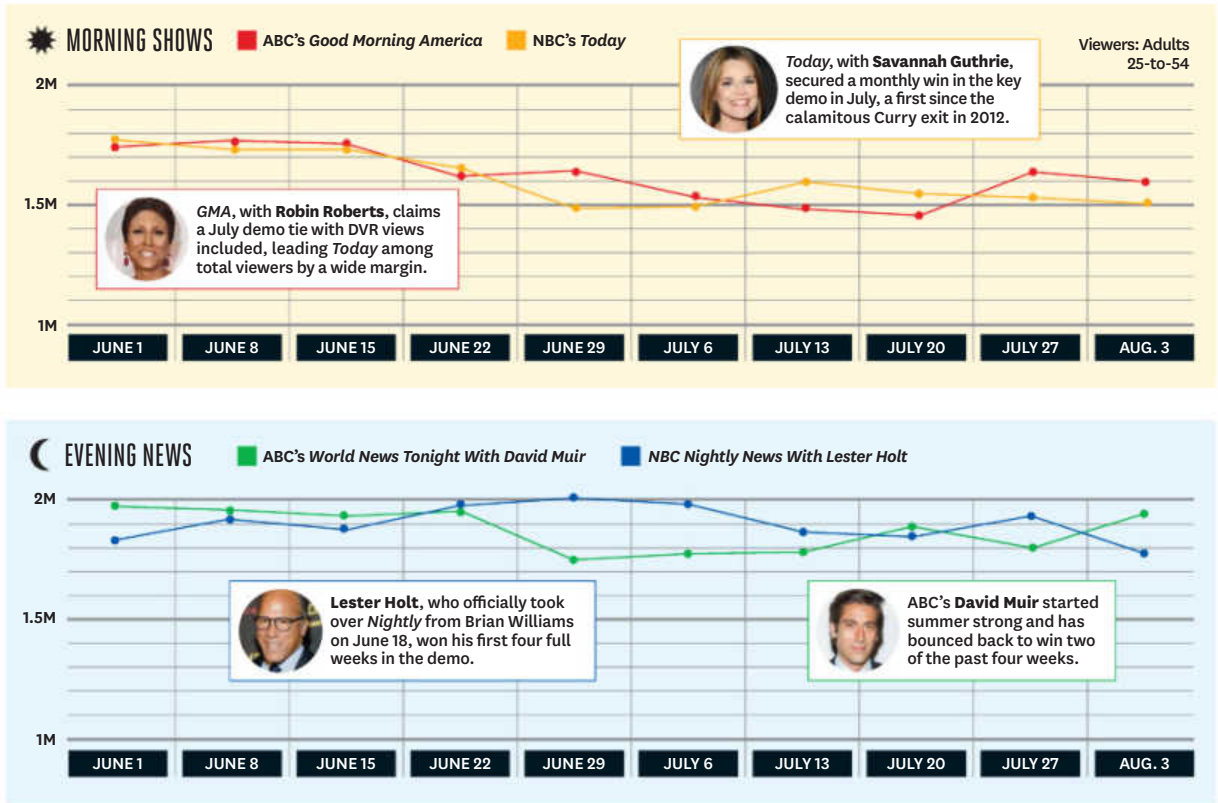
Source: Rentrak; box-office estimates in $ millions
() Weekends in release; * Territories

Summer's Seesaw News Battle

SUMMER TYPICALLY FINDS MUCH LOWER stakes in the ratings race, but ABC News and NBC News have managed to make it a spectacle thanks to back-and-forth battles in both dayparts — with *Good Morning America* and *Today* and *World News Tonight* and *Nightly News* trading wins in the key demo since June. — MICHAEL O'CONNELL

ABC's George Stephanopoulos still pulls double-duty with *This Week*.

Today's Matt Lauer has recovered from the Ann Curry debacle.



Source: Nielsen; live-plus-same-day

CHINA'S CURRENCY CRISIS: THE HOLLYWOOD FALLOUT

WITH THE CHINESE CURRENCY suffering its biggest drop in more than 20 years — its valuation had decreased this month by 4.4 percent as of Aug. 15 — Hollywood studios are facing bad news and good news: A struggling Chinese economy could result in lower box-office revenue, but buying into the world's second biggest market suddenly has become cheaper. "China's currency change will likely hurt foreign revenue and cash flow generated overseas," notes the debt ratings agency Fitch, adding that "some beneficiaries [will] gain from cheaper imports." No major U.S. tentpole has opened in China since the crisis (*Terminator: Genisys* and *Mission: Impossible — Rogue Nation* could be test cases). And with the yuan, also known as the renminbi, now worth less against the dollar, this could mean cost-conscious Hollywood producers will be rushing to replace Canada with China as their preferred destination for cheap shoots. But **Harry Sutherland**, a Vancouver-based indie film producer with ties to Chinese studios, says the devaluation so far is too small to offer meaningful savings for movies made in China. Sutherland, chair of the Whistler Film Festival's China Canada Gateway for Film competition, instead urges foreign producers to keep their eyes on China's huge pools of capital for movie financing, which he believes have barely shrunk in size. Says Sutherland: "There's so much investment money sloshing around that you need to look at the investment environment … far more than the currency." — CLIFFORD COONAN

China's currency devaluation is a sign the economy is slowing down.

COMPTON: JAIME TRUEBLOOD/UNIVERSAL PICTURES; *MAN*: DANIEL SMITH/WARNER BROS. ENTERTAINMENT; *FANTASTIC*: COURTESY OF TWENTIETH CENTURY FOX. MUIR: CHARLES SYKES/INVISION/AP. HOLT: KROPA/INVISION/AP. ROBERTS: JORDAN STRAUSS/INVISION/AP. GUTHRIE: CHARLES SYKES/INVISION FOR *THE HOLLYWOOD REPORTER*/AP IMAGES. LAUER: GREG ALLEN/INVISION/AP. STEPHANOPOULOS: WALTER MCBRIDE/CORBIS. INVESTOR: STR/AFP/GETTY IMAGES.

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7 DAYS OF DEALS

KA-CHING! WHO'S INKING ON THE DOTTED LINE THIS WEEK

DISNEY'S *STAR WARS* LANDS: HELPING DIVERSIFY FROM 'TROUBLED' TV ASSETS

DEAL OF THE WEEK

FANBOYS WEREN'T THE only ones excited about the idea of bicoastal *Star Wars*-themed lands at Walt Disney World Resort and Disneyland. Disney CEO **Robert Iger**'s Aug. 15 reveal at the D23 convention in Anaheim got Wall Street's heart racing, too.

Even though Disney probably won't break ground on the new initiatives until 2017, the conglomerate's stock rose 2 percent on Aug. 17. It was a small reversal of its 9 percent plunge Aug. 5, the day after Disney disclosed its quarterly earnings and investors panicked over the cable TV business, where growth of its ESPN-led media networks has slowed.

"Growing theme parks relative to traditional media assets diversifies the company away from the troubled asset," says Northlake Capital Management's **Steve Birenberg**. The operating income for Disney's parks and resorts grew 9 percent in the most recent quarter, compared with only 4 percent for media networks. "The new *Star Wars* areas provide reason for optimism about long-term growth potential at Disney theme parks, somewhat alleviating the recent spike in investor fear about the durability of all traditional TV businesses, including Disney's core ESPN unit," says **Barton Crockett** of FBR & Co.

Iger

Disney hasn't said what it plans to spend on the two *Star Wars* lands, which at 14 acres apiece will become Disney's biggest (the Anaheim land will fill the space behind Big Thunder Mountain Railroad). Crockett figures they will cost a combined $2 billion, twice what the company spent on the 12-acre Cars Land, which opened at Disney California Adventure in 2012, and four times more than Pandora — the World of *Avatar*, which is set to open in 2017 at Disney's Animal Kingdom in Florida.

Star Wars land concept art.

And just like Cars Land attracted more visitors to California Adventure, Crockett also expects Disney's Hollywood Studios in Florida to get a 2 million-person boost when its *Star Wars* area opens there. Attendance at Hollywood Studios was 10.3 million in 2014, while Magic Kingdom, the most popular of Disney World's four theme parks, boasted 19.3 million visitors.

Iger's D23 announcement before 7,500 Disney devotees also made sense for other business reasons: It serves to promote *Star Wars: The Force Awakens* (as if it needs it) before the film opens Dec. 18; it further transitions Disney parks from its past focus on lands built around ideas like the future (Tomorrowland) and make-believe (Fantasyland) and toward areas branded around intellectual property it owns (Cars Land); and it promises entertainment buffs an alternative to The Wizarding World of Harry Potter, which Universal Studios already has opened at its theme parks in Florida and Japan and will expand to California next year. Says Birenberg, "Live experiences seem to be of increasing importance to consumers, especially millennials." — PAUL BOND

Rights Available!

Hot new stories with Hollywood appeal

BY ANDY LEWIS

Overwatch (Atria)
BY **Matthew Betley**
AGENCIES **CAA, Gernert**

American Sniper has made Iraq War stories hot again. In this novel set for March, two Marines return home with an Iraqi flag taken from a raid on a terrorist compound. The flag turns out to hide the location of a nuclear bomb, which they must find while being chased by mercenaries desperate to get to it first.

'It Ain't the Police Who Was Helping Us'
BY **Joel Anderson**
AGENT **Joe Veltre (Gersh)**

Straight Outta Compton's success and Hurricane Katrina's 10th anniversary should make this July 29 BuzzFeed article, about a low-level drug dealer who heroically rescues the storm-stranded residents of a New Orleans public housing complex, a timely pickup.

B Is for Broke: Why *Sesame Street* Moved to HBO

WHEN *SESAME STREET* INKED A five-season deal with HBO on Aug. 13, the pact meant more than giving the premium cable network a foothold in the children's TV space, where Netflix and Amazon already are developing programs. The agreement, which allows the iconic kids' franchise to deliver nearly twice as much new content per season, as well as a Muppets spinoff, is a lifeline for Sesame Workshop, the nonprofit that produces the show. Audited financial statements reveal that the organization has operated at a loss in recent years ($11 million in fiscal 2014). PBS, which will air the new episodes nine months after they first run on HBO, reportedly pays a license fee that covers about 10 percent of the show's annual $40 million production cost. Meanwhile, DVD sales, once responsible for much of its revenue, drop each year with the growth of video streaming services. As for merchandising, Sesame Workshop has a significant asset in its intellectual property, which it licenses to companies including Hasbro and Betty Crocker, but it's still not enough. Licensing revenue has dipped to roughly the same level as the show's production cost (down to $41 million in 2014), according to the financial statements. "Kids' habits are shifting. They've moved on to interactive platforms," says **Gary Knell**, Sesame Workshop's former CEO, who left in 2011. "Traditional toys don't really carry the day." Whatever the cause, it's clear that a deal with HBO was needed to give Elmo a fighting chance. — AUSTIN SIEGEMUND-BROKA

Elmo

FILM

Jurassic World's **Colin Trevorrow** (**Verve**, **3 Arts**, **Ginsburg Daniels**) will direct *Star Wars: Episode IX*.

Martin Scorsese (**WME**, **LBI**) will direct and **Billy Ray** (**CAA**, **Lichter Grossman**) will write Paramount's nonfiction adaptation *The Devil in the White City*, with Leonardo DiCaprio starring.

Warner Bros. is developing *The Libertine*, a script by newcomer Ben Kopit about the scandal surrounding French economist Dominique Strauss-Kahn, and an animated *Scooby-Doo* feature.

Stephen Daldry (**CAA**, **Ziffren Brittenham**) will direct the kids fantasy novel adaptation *The Wonderling* for Fox 2000.

Blake Lively

The Big Number

Subscribers the U.S. pay TV sector lost in the second fiscal quarter, the biggest quarterly drop ever, reports research firm SNL Kagan.

625K

Zach Galifianakis (**UTA**, **Brillstein**, **Morris Yorn**) will voice the Joker in Warner Bros.' *Lego Batman*.

Rosario Dawson (**CAA**, **Untitled**) and **Katherine Heigl** (**WME**, **Nancy Heigl**, **Silver Lining**) will star in Denise Di Novi's thriller *Unforgettable* for Warner Bros.

Disney will make the Jack and the Beanstalk tale *Gigantic*, with *Tangled*'s Nathan Greno directing and *Frozen*'s Robert Lopez and Kristen Anderson-Lopez songwriting.

Aaron Eckhart (**CAA**, **Hirsch Wallerstein**) and **Laura Linney** (**ICM**, **Brillstein**, **Morris Yorn**) will join Tom Hanks in Clint Eastwood's biopic of Capt. Chesley "Sully" Sullenberger for Warner Bros.

Mads Mikkelsen (**UTA**, Denmark's **Art Management ApS**), **Alan Tudyk** (**Coronel**, **Myman Greenspan**) and **Jiang Wen** (**WME**, **Leeding**) have joined *Star Wars: Rogue One*.

Blake Lively (**WME**, **Management 360**, **Jackoway Tyerman**) will star in Columbia's thriller *In the Deep*.

Ed O'Neill (**Paradigm**, **Brillstein**) will voice an octopus in Pixar's *Finding Dory*.

A24 and David Goyer's **Phantom Four** will produce a horror thriller directed by *Utopia*'s Marc Munden.

Maria Bello (**CAA**, **John Carrabino**) will play the mother of a photojournalist killed in Somalia in the memoir adaptation *The Journey Is the Destination*.

J.K. Simmons (**Gersh**) and **Terry Bradshaw** (**WME**) will join Ed Helms in the comedy *Bastards*.

Liam Neeson (**CAA**, the U.K.'s **ARG**, **Stankevich Gochman**) will play Gen. MacArthur in the Korean War drama *Operation Chromite*.

Dave Franco (**CAA**, **Felker Toczek**) will reprise his role in Universal's *Neighbors 2*.

Dominic Monaghan (**APA**, **Morris Yorn**) and **Jennette McCurdy** (**UTA**, **Management 360**, **Ziffren Brittenham**) will join *Orphan Black*'s Ksenia Solo and *True Blood*'s Nathan Parsons in the thriller *Pet*.

TELEVISION

Jimmy Fallon (**CAA**, **Eastman & Eastman**) will host *The Tonight Show* through 2021.

Rosario Dawson

Tom Hardy

The *Mad Max: Fury Road* actor will produce and likely star in New Line's comic adaptation *100 Bullets*.

Martin Scorsese

Maria Bello

Aaron Eckhart

Ryan Seacrest (**CAA**, **Hansen Jacobson**) will host NBC's late-night coverage of the 2016 Rio Olympics.

Rob Lowe (**WME**, **Brillstein**, **Latham & Watkins**) and **Gabrielle Union** (**CAA**, **Primary Wave**, **Felker Toczek**) will voice Simba and Nala in Disney Channel's *The Lion King* series.

Keshet Studios has inked deals with NBC and Universal Television.

CBS has ordered to pilot a *Training Day* reboot, with Antoine Fuqua directing. ... **NBC** has renewed *American Ninja Warrior*, ordered to series the comedy *A Good Place* from *Parks and Recreation*'s Mike Schur and ordered pilots for a workplace comedy from Tina Fey and Robert Carlock and the comedies *Imaginary Friend* and *Sunset PPL*. ... **Showtime** has renewed *Masters of Sex* and *Ray Donovan* and ordered a limited series adaptation of Patti Smith's memoir *Just Kids* as well as pilots for a black youth drama from Common and *Dear White People*'s Lena Waithe and the comedian drama *I'm Dying Up Here* from Jim Carrey. ... **The CW** will develop reboots of *The Notebook* and *Friday the 13th* and has renewed *Penn and Teller: Fool Us* and *Whose Line Is It Anyway?* ... **Spike** has ordered to series the crime drama *Harvest* from Jerry Bruckheimer. ... **Fox** has renewed *Hotel Hell*. ... **TNT** has renewed *The Last Ship* and ordered to pilot the drama *Home* from Bruckheimer. ... **TV Land** has ordered a semiautobiographical comedy series from George Lopez. ... **Adult Swim** has renewed *Rick and Morty*. ... **Comedy Central** has renewed *Another Period*.

Smith's Santa Monica spread.

DIGITAL

Christopher Guest (**UTA**) will direct the mockumentary *Mascots* for Netflix.

NBCUniversal has invested $200 million in a partnership with website publisher Vox Media.

BOOKS

David Oyelowo (**CAA**, the U.K.'s **Hamilton Hodell**, **Inphenate**, **Schreck Rose**) will voice James Bond in the audiobook of Anthony Horowitz's *Trigger Mortis*.

BRANDING

Lucasfilm has partnered with Covergirl, Duracell, General Mills, Hewlett Packard, Verizon, Fiat Chrysler US and Subway to promote *Star Wars: The Force Awakens*.

REAL ESTATE

Vice Media CEO **Shane Smith** (**Nourmand & Associates**) has bought a Mediterranean compound in Santa Monica for $23 million.

REP SHEET

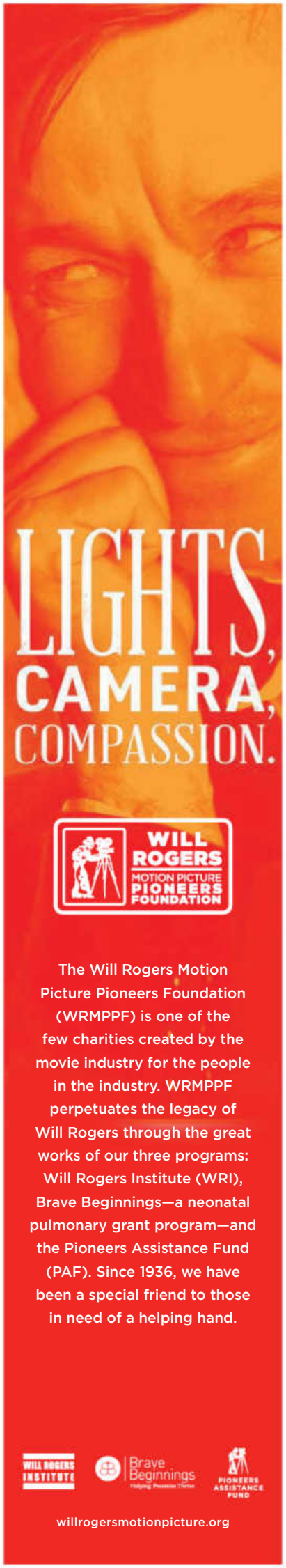
▲ *Mad Men*'s **Aaron Staton** and *Son of Saul* director **Laszlo Nemes** have signed with **UTA**.

Instagram's **The Fat Jewish** has signed with **CAA**.

Leftfield Pictures (*Pawn Stars*) has signed with **WME**.

NEXT BIG THING

Name
Annalise Basso
Reps
Coast to Coast, Industry, Hirsch Wallerstein
Why She Matters
The *Oculus* actress, 16, will star in the sequel to Universal's *Ouija*.



IGER, DAWSON, ECKHART, SCORSESE: JORDAN STRAUSS/INVISION/AP. *WARS*: COURTESY OF LUCASFILM/DISNEY. ELMO: AP PHOTO/RICHARD DREW. LIVELY: CHARLES SYKES/INVISION/AP. HARDY: CHRIS PIZZELLO/INVISION/AP. BELLO: RICHARD SHOTWELL/INVISION/AP. STATON: JOEN KOHEN/INVISION/AP. BASSO: ERIC CHARBONNEAU/INVISION FOR A24/AP IMAGES. *OVERWATCH*: COURTESY OF SIMON & SCHUSTER. SMITH: DON LEWIS PHOTOGRAPHY.

YES, I DID SAY THAT!

A look at who's saying what in entertainment

Compiled by Seth Abramovitch

"Google me, I'm not hiding."

KRISTEN STEWART
The actress, shutting down an interviewer who tried to elicit a clarification about her sexuality amid reports that she is dating a woman.

"Stoked to be going home ... #SNL."

TRACY MORGAN
The comedian, tweeting his excitement about returning to host the Oct. 17 *Saturday Night Live*, his first performance since his car crash on June 7, 2014, which resulted in traumatic brain injury.

"It was like hearing music from the gods."

J.J. ABRAMS
The director, describing at Disney's D23 Expo the experience of going to John Williams' house and hearing the composer play the score for *Star Wars: The Force Awakens* on the piano for the first time.

"You may have seen that I recently launched a Snapchat account. I love it. Those messages disappear all by themselves."

HILLARY CLINTON
The presidential candidate, at a campaign stop in Iowa, in a nod to accusers who claim she deleted classified emails from a personal account.

"I was made to look like someone that I wasn't, which probably caused some body dysmorphia."

MILEY CYRUS
The singer, on the body issues she developed while starring on Disney Channel's *Hannah Montana*.

"And I thought I was having a bad week @nyjets."

MILES TELLER
The *Fantastic Four* star, comparing the film's disastrous box office and his *Esquire* "dick" debacle to the troubled NFL team, whose linebacker IK Enemkpali broke quarterback Geno Smith's jaw in a locker-room brawl.

"And if that works, *ALF: The Series* is next."

BOB GREENBLATT
The NBC chief, joking about his next planned reboot if the network's *Heroes Reborn* and a revival of *Coach* catch on with viewers.

"As @FATJEW once said, 'I have a dream.' "

KUMAIL NANJIANI
The *Silicon Valley* star, one of many comedians to accuse Internet star the Fat Jew (aka Josh Ostrovsky) of joke-stealing after *THR* reported Ostrovsky signed with CAA and news broke he had a Comedy Central show in development.

STEWART: EVAN AGOSTINI/INVISION/AP. GREENBLATT: PATRICK MCMULLAN/MCMULLAN/SIPA USA/NEWSCOM. CYRUS: CHRIS PIZZELLO/INVISION/AP. MORGAN: ERIK PENDZICH/REX USA. CLINTON: AP PHOTO/TIMOTHY D. EASLEY.

"BEYOND LAUGH-OUT-LOUD"
- TV Guide

"HILARIOUS"
- San Francisco Chronicle

"ADDICTIVE"
- People

FROM EXECUTIVE PRODUCER AMY POEHLER

"PREPARE TO BECOME OBSESSED"
- Entertainment Weekly

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DIFFICULT PEOPLE

"WICKEDLY FUNNY"
- Rolling Stone

"TART... VERY FUNNY"
- Variety

"DELICIOUSLY CATTY"
- New York Times

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About Town
HOLLYWOOD HITS THE RED CARPET

HFPA Grants Banquet Beverly Hills, Aug. 13

IF YOU'VE EVER WONDERED WHAT THE Hollywood Foreign Press Association does with the $10 million it earns every year from Golden Globes broadcast rights, more than $2 million gets spent at its annual Grants Banquet at the Beverly Wilshire hotel. As always, big stars (such as **Lady Gaga**, **Emily Blunt** and **Jane Fonda**) handed out big checks to film preservation groups (The Film Foundation got $350,000) and for film school fellowships ($125,000 went to UCLA). But smaller donations also were distributed among lesser-known organizations. The San Francisco Silent Film Festival received $10,000 (and an impromptu mime performance by presenters **Sarah Silverman** and **John Krasinski**). The nonprofit HFPA gave another $10,000 to FilmAid International, a group bringing movies into refugee camps so that, in the words of presenter **Halle Berry**, "displaced persons can escape their trauma for a few hours." Said FilmAid executive director **Meryl Frank**, "Everyone needs some relief sometime."

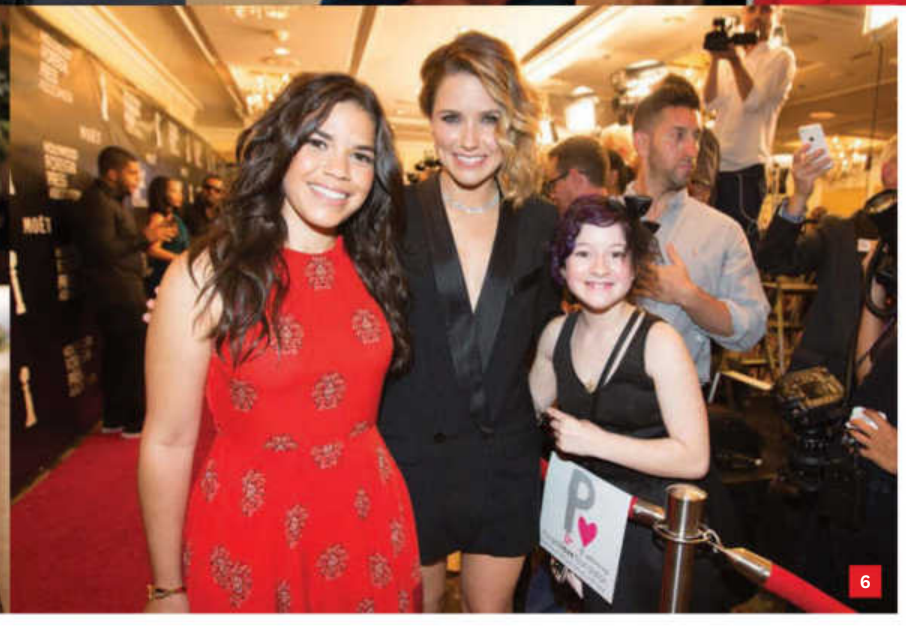
1

"We've matured, we've deepened, and I think we've found our voices," said presenter Jamie Lee Curtis (with Nick Jonas, who performed Louis Armstrong's "What a Wonderful World") of the HFPA. "I love them so much because we're going to give away f—ing $2 million."

2

4

5



6

1 "I get to help recognize the next generation of musicians and actors who have set their sights on the entertainment industry," said presenter Gaga (with HFPA president Lorenzo Soria).

2 From left: Presenter Jake Gyllenhaal was joined by *Straight Outta Compton*'s O'Shea Jackson Jr. and his father, Ice Cube, who said: "It's good to help others. These are talented kids that deserve a shot to see if they can one day stand up here with the HFPA."

3 Berry (in Noam Hanoch).

4 Presenters Saoirse Ronan and Jon Hamm backstage.

5 Presenters Dakota Johnson (left) and Brie Larson.

6 From left: Presenters America Ferrera and Sophia Bush with Valeria Rodriguez, a participant in The Pablove Foundation's Shutterbugs photography program for children with cancer (which received $7,500). Said Bush: "My whole life was changed because of access to arts education. I was planning on going to medical school, and I did a play and realized I wanted to tell stories."

FERRERA, GAGA, HAMM, JOHNSON, BERRY: COURTESY OF SUNSHINE SACHS. CURTIS, GYLLENHAAL: JOHN SALANGSANG/INVISION/AP.

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About Town
HOLLYWOOD HITS THE RED CARPET

TCA Summer Press Tour
Beverly Hills and West Hollywood, July 27-Aug. 13

1 *Shameless* co-stars Shanola Hampton and William H. Macy at the CBS/CW/Showtime event at the Pacific Design Center Aug. 10.

2 From left: James Corden, CBS Corp. president and CEO Leslie Moonves and Stephen Colbert at the CBS/CW/Showtime event. Said Colbert: "CBS liked the show I used to do and asked, 'Would you mind adding 120 hours a year?' "

3 The CW's Mark Pedowitz and *Crazy Ex-Girlfriend*'s Rachel Bloom at the CBS/CW/Showtime event at the Pacific Design Center.

4 From left: Ruth Wilson, Dominic West and Joshua Jackson of Showtime's *The Affair* on Aug. 10.

5 Melissa Benoist (in Black Halo) of CBS' *Supergirl*.

6 USA Network hit *Mr. Robot*'s Rami Malek at the NBCUniversal party at Spago.

7 NBC Entertainment chair Bob Greenblatt and CNBC's Jay Leno at the NBCUniversal party.

MALEK: EVANS VESTAL WARD/NBCUNIVERSAL. COLBERT: FRANCIS SPECKER/CBS. BENOIST: RICH FURY/INVISION/AP. WILSON, PERRY, MACY: ERIC CHARBONNEAU/INVISION FOR SHOWTIME/AP IMAGES. LENO: CHRISTOPHER POLK/NBCUNIVERSAL. BLOOM: GREG GAYNE/THE CW.

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– SLATE.COM

"...A GENUINELY ORIGINAL, RESONANT AND EXISTENTIALLY BRILLIANT ENDING"
– THE NEW YORKER

FOR YOUR CONSIDERATION

MAD MEN

The Final Season

AMC

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About Town

RAMBLING REPORTER

By Chris Gardner & Andy Lewis

Green and Rojas, his assistant turned producer.

John Green Promotes 'Virtual Assistant'

The Fault in Our Stars writer **John Green**'s first-look producing deal with Fox 2000 and Temple Hill came with a big promotion — for his indispensable assistant **Rosianna Halse Rojas**, who in the span of two years has gone from London-based long-distance assistant to producing partner. Their working relationship was born when Rojas, an early fan of Green's first book, *Looking for Alaska*, arranged for the author to attend a Swindon Town soccer match while on a hectic U.K. promo tour in 2013. (Green is a devoted British soccer fan.) Green offered her the job to be done remotely, with Rojas coming on board just before near back-to-back filming of *Stars* and *Paper Towns*. When Fox 2000 and Temple Hill approached Green for the deal, he knew what he wanted to do for Rojas, who recently moved to Green's hometown of Indianapolis in May. "Rosianna is one of the best readers I know — and I'm not just saying that because she likes my books," the novelist tells *THR*. "I know she's just 24, but she understands both books and movies so well that she seemed a perfect producing partner."

Gone Girl Author Finds Acting Murderous

Gillian Flynn may have made her big leap into Hollywood when **David Fincher** adapted *Gone Girl*. But it's director **Gilles Paquet-Brenner** of her other book turned movie *Dark Places* (on DirecTV) that put Flynn in front of the cameras. She plays a member of the "Kill Club," a group obsessed with murderers. Star **Charlize Theron** met Flynn when the author came to the Shreveport, La., set dressed up as her **Lizzie Borden**-like character. Flynn describes her first acting stint — in 106 degrees with no air-conditioning: "It was six hours in and we were all dying. Finally, someone said, 'Can someone bring us something to drink?' They brought Baileys Irish Cream. I was like, 'I don't understand what you're doing, but that's the last thing I want.' "

About That Scientology Arranged-Marriage Pilot

After *THR* reported in April that E! had acquired from *Mad Men* producer **Jonathan Abrahams** his pilot *The Arrangement* — about a TV actress who enters into a $10 million marriage contract with Hollywood's biggest star — the script started making the rounds. With the Universal Cable Productions project casting, the specifics of the story have come to light — and the similarities to rumors about **Tom Cruise** and Scientology have insiders buzzing. The script details star Kyle West's commitment to a spirituality center called The Institute for the Higher Mind, which is headed by a controlling best friend who takes credit for his career. Toward the end of the pilot, West offers to take the actress on a date to Italy, where Cruise and ex-wife **Katie Holmes** were first photographed.

Theron

But an E! spokesperson says Cruise isn't the inspiration: "The character of Kyle West is not at all inspired by anyone in particular."

Friday Night Lights Writer Calls Out NBC

Best-selling *Friday Nights Lights* author **Buzz Bissinger** has a beef with the NBC executives who tried to deny him a credit on the 2006-2011 TV series. "It was called *Friday Night Lights* and on the press releases, '*Friday Night Lights* based on the book,' " Bissinger tells *THR* on the 25th anniversary of the book. "All the actors — **Kyle Chandler, Connie Britton** — thanked me. So did [producer] **Jason Katims**." But net execs balked. "I had to beg for credit. I imagine it was for legal reasons, but I found that unbelievably demeaning." Bissinger got an "inspired by the book" credit when his cousin and the show's producer **Peter Berg** (who directed the movie and the show's pilot) intervened, but the experience still rankles: "I will not forget it, and I will not forgive it." THR

Power Dining

Musk

Bob Daly broke bread with Dodgers adviser **Ned Colletti** at Mr Chow. Also in as of late: **Jackie Collins** and **Tom Hoberman**. … **Elon Musk** ordered at Cooks County. … **Guillermo del Toro** ordered pancakes at John O'Groats for breakfast with FX's **John Landgraf**. … **Sylvester Stallone** dined at The Palm. … **Taylor Swift** and **Calvin Harris** checked out Giorgio Baldi. … **Woody Allen** and **Soon-Yi Previn** joined his longtime agent **John Burnham** of ICM Partners for dinner at Craig's with Amazon's **Roy Price**. … **Rihanna** popped in to the new MAMO in New York's SoHo neighborhood. **Evangelista**, **Steven Meisel** and **Lori Goldstein** shared the truffle raviolini on another day. … *Jimmy Kimmel Live!* exec producer **Jill Leiderman** ordered at BLD. … CAA's **Jimmy Darmody** and **Nick Ogiony** had Tuscan black kale pizza at The Churchill. … **Maria Sharapova** visited Gjusta. … In Palm Springs, **Zac Efron** stopped by Workshop.

The Quick Pitch **Bryant** and **Kim Ng** have reimagined The Spice Table, their shuttered award-winning Southeast Asian refuge in downtown L.A., as this brighter Santa Monica sequel in partnership with husband-and-wife restaurateurs **Nathan Loeb** and **Zoe Nathan** (Rustic Canyon, Milo and Olive). Everyone's ordering Cassia's Singaporean treat Kaya toast, with coconut jam and a slow-cooked egg.
The Inside Dish Loeb's brother **Dan** is the Sony-battling head of hedge fund Third Point; Nathan's father **Stephen** is *Bones*' exec producer. *1314 Seventh St.* — GARY BAUM

CRUISE, HOLMES: EVAN AGOSTINI/INVISION/AP. THERON: RICHARD SHOTWELL/INVISION/AP. RESTAURANT: RICK POON. MUSK: ARTHUR MOLA/INVISION/AP. GREEN: COURTESY OF PENGUIN RANDOM HOUSE.

Got tips? Email **RAMBLING@THR.COM.**

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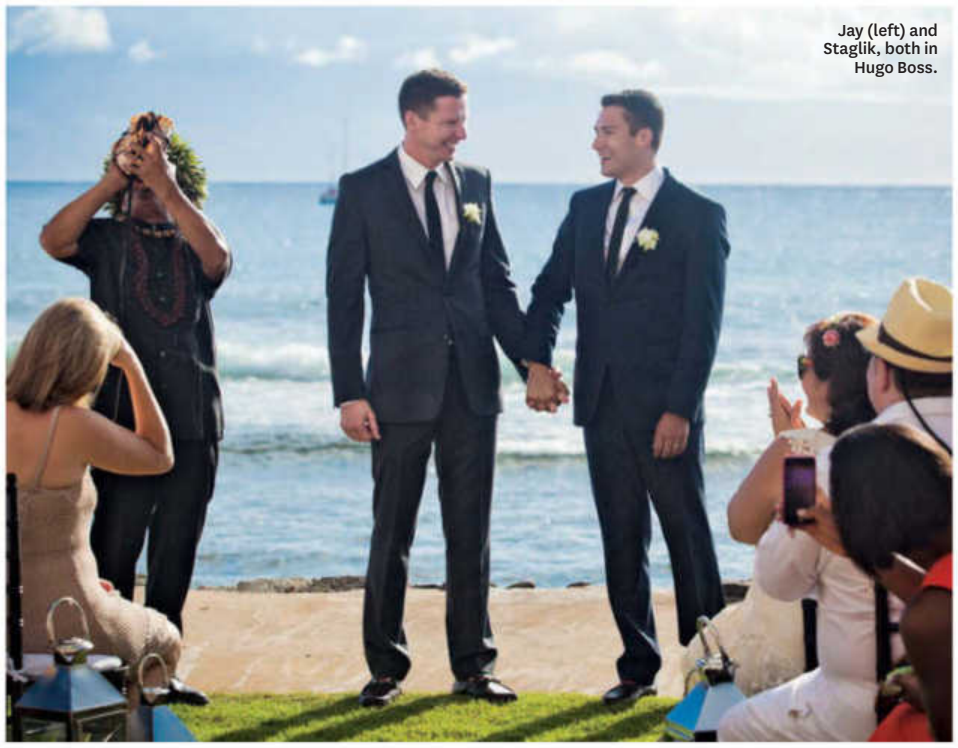
About Town
HITCHED, HATCHED, HIRED



Jay (left) and Staglik, both in Hugo Boss.

JAY & STAGLIK

Russell Jay, executive producer at Bunim/Murray Productions (*Keeping Up With the Kardashians*), married **Donald Miles Staglik**, director at business management consultants SierraConstellation Partners, on July 23 in a beachfront wedding at the White House in Lahaina, Maui, in front of 60 friends (including Bunim/Murray co-founder Jonathan Murray). The couple, who became engaged in November, honeymooned in Wailea, Hawaii.

HITCHED, HATCHED, HIRED

Inside the industry's celebrations and news

Brooklyn Reese

BIRTHS

CAA agent **Nick Khan** and his wife, Ivette, welcomed son Sonny Francisco on Aug. 3 at Cedars-Sinai Medical Center in Los Angeles.

THR.com deputy editor **Kimberly Nordyke** and her husband, Brett, welcomed daughter Brooklyn Reese on Aug. 14 at Providence Tarzana Medical Center.

Fabian Castro, senior vp multicultural marketing at Universal Pictures, and his wife, **Kathryn Garcia Castro**, vp digital sales at Azteca America, welcomed twins Mateo Alexander and Camila Angelica on July 20 at Cedars-Sinai.

CONGRATS

ICM Partners upped **Michael Kagan** to head of international television and media Aug. 17.

The Weinstein Co. promoted **Patrick Reardon** to executive vp television Aug. 12.

Warrior Poets, Morgan Spurlock's production company, upped **Ethan Goldman** to partner and head of development and **Eric Enright** to creative executive and appointed **Matt Cafritz** manager of development Aug. 13.

Brownstone Productions tapped **Alison Small** as senior vp film and **Renate Radford** senior vp television Aug. 13.

Broad Green Pictures appointed **Jenn Sheridan** vp creative services, home entertainment, Aug. 12.

Ruggiero

Spike TV hired **Lauren Ruggiero** as senior director of scripted development Aug. 12.

The Academy of Motion Picture Arts and Sciences appointed **Lorenza Munoz** managing director of membership and awards Aug. 17.

Schneider

Jeffrey Schneider joined National Geographic Channels and its international arm as executive vp business and legal affairs Aug. 11.

Jane Krakowski will host the Princess Grace Awards Gala on Sept. 5 at the Prince's Palace of Monaco.

Wise in 1996.

DEATHS

Herbert Wise, who directed all 13 episodes of the 1976 miniseries *I, Claudius*, died Aug. 5 in London. He was 90.

Nour el-Sherif, the famed Egyptian actor who starred in *The Palace of Desire*, died Aug. 11 in Cairo after a long illness. He was 69.

Elaine Rich, a personal manager who represented Fran Drescher and Jennifer Jason Leigh, died Aug. 13 of cardiac arrest in L.A. She was 81.

Uggie, the Jack Russell terrier who stole the show in *The Artist*, died Aug. 7 of prostate cancer. He was 13.

Lionel Richie Named MusiCares Person of the Year

Richie began his career with The Commodores.

THEY'LL BE SALUTING LIONEL RICHIE ALL NIGHT long Feb. 13 when the Recording Academy honors the famed singer-songwriter as the 2016 MusiCares Person of the Year. "Lionel is supportive of so many worthwhile causes and is a perfect representation of an honoree we would like to showcase," says MusiCares vp Dana Tomarken. The 26th annual gala, held in L.A. two nights before the Grammy Awards, benefits MusiCares, which provides financial, medical and personal support for musicians in need. Says Richie, 66, who has won four Grammys and an Oscar and sold 100 million-plus albums, "When you get recognition like this, it's everything." — CHRIS GARDNER

BIRTHDAYS

AUG. 20
- Amy Adams, 41
- David O. Russell, 57

AUG. 21
- Hayden Panettiere, 26
- Peter Weir, 71

AUG. 22
- Ty Burrell, 48
- David Chase, 70
- James Corden, 37
- Elisabeth Murdoch, 47
- Kristen Wiig, 42 ►

AUG. 23
- Alexandre Desplat, 54

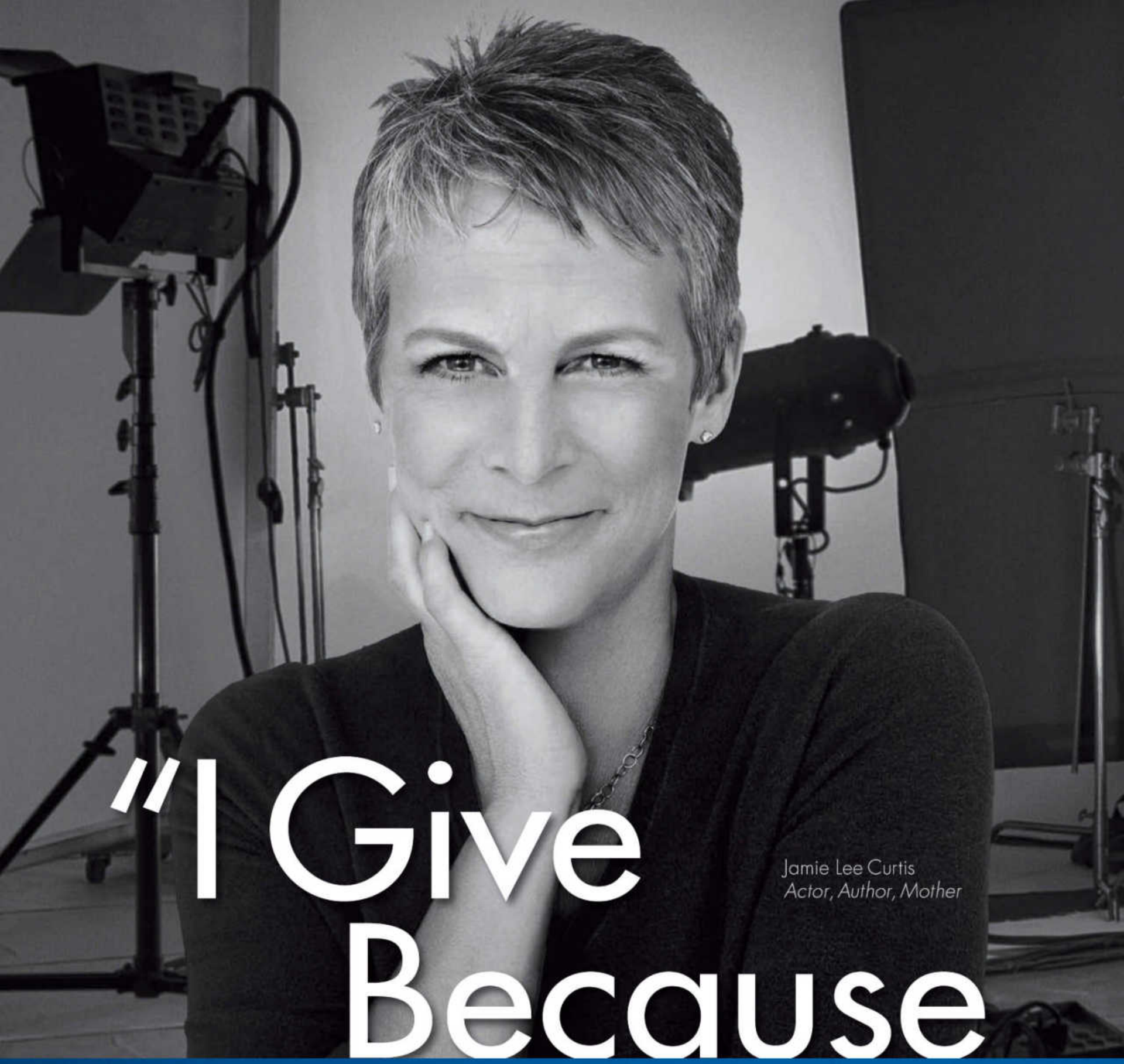
AUG. 24
- Dave Chappelle, 42
- Stephen Fry, 58

AUG. 25
- Tim Burton, 57
- Sean Connery, 85

AUG. 26
- Melissa McCarthy, 45

To submit, send email to **HHH@THR.COM.**

WISE: ITV/REX/REX USA. RUGGIERO: COURTESY OF SPIKE TV. WIIG: EVAN AGOSTINI/INVISION/AP. NORDYKE: COURTESY OF SUBJECT. SCHNEIDER: COURTESY OF NATIONAL GEOGRAPHIC CHANNELS. RICHIE: JOEL RYAN/INVISION/AP. WEDDING: MATTHEW NALL/MAUI CREATIVE PHOTOGRAPHY/COURTESY OF SUBJECT.



they discover cures that save children's lives."

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23 Network Execs Sound Off ...

THR polls the players on tough decisions, dangerous trends and the reign of Trump

By Lacey Rose and Lesley Goldberg

THE NETWORK EXECUTIVES

Chris Albrecht
STARZ

Sarah Barnett
BBC AMERICA

Jennifer Caserta
IFC

Matt Cherniss
WGN AMERICA

Charlie Collier
AMC/SUNDANCE

Keith Cox
TV LAND

Lauren Dolgen
MTV

Craig Erwich
HULU

Robert Greenblatt
NBC

Cindy Holland
NETFLIX

Dirk Hoogstra
HISTORY

Dave Howe
SYFY

John Landgraf
FX/FXX

Mina Lefevre
MTV

Susan Levison
VH1

Chris McCumber
USA

David Nevins
SHOWTIME

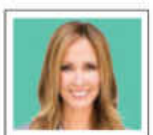
Gary Newman
FOX

Mark Pedowitz
CW

Roy Price
AMAZON

Rob Sharenow
LIFETIME/A&E

Nina Tassler
CBS


Dana Walden
FOX

The hit show I don't really get is ...

COLLIER ... likely not really a hit. Care to share the numbers?
HOLLAND *Game of Thrones*
LEFEVRE *19 Kids and Counting*
HOOGSTRA *Big Brother*
PEDOWITZ *The Affair*
HOWE *Two and a Half Men.* And it's colossal!
COX I applaud any show that can become a hit today, however I never understood the appeal of *Duck Dynasty*.

The most worrisome or dangerous TV trend is ...

LANDGRAF So much television that you can't guide an audience that would love a show because all of the good gets in the way of the great.
LEVISON The rise of "cord nevers."
BARNETT Spiraling costs of scripted hours.
HOLLAND I think most networks would say it's Netflix, but I don't see worrisome or dangerous trends for us.
COX The shared viewing experience becoming extinct.
NEVINS Personal devices for watching TV.
PEDOWITZ Copycats.
ALBRECHT Taking it all too seriously.

If I could gather my competitors in a single room, I wish we could all agree to ...

COX Disregard next-day ratings.
CHERNISS Figure out a way to stop piracy.
WALDEN Move away from the pilot calendar.
MCCUMBER Band together to change the way the industry measures the success of our programming.
ERWICH Premiere shows in a more orderly way so that we're not all on top of each other.
HOOGSTRA Send the best projects my way.
HOWE Play Russian roulette.

Blindspot

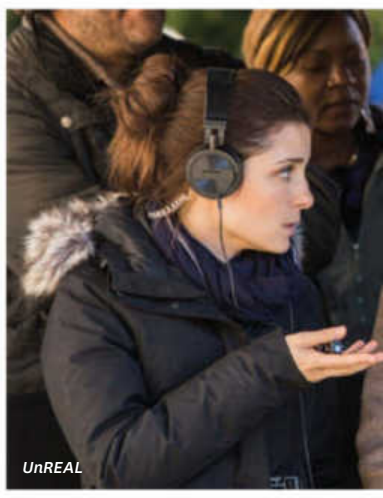
The new or upcoming show I wish was mine ...

HOLLAND Fox's *Last Man on Earth*
DOLGEN HBO's *The Jinx*. Some sort of version for MTV would be pretty cool.
BARNETT *Catastrophe* on Amazon.
ALBRECHT AMC's *Fear the Walking Dead*
PRICE Steven Soderbergh's *The Girlfriend Experience* on Starz.
MCCUMBER HBO's *Vinyl* — 1970s, NYC, punk rock? I'm in.
NEWMAN NBC's *Blindspot*
TASSLER ABC's *The Catch*
HOWE *Black Mirror*. We killed ourselves to get that show.
PEDOWITZ The CW would have a hell of a time with Ryan Murphy's *Scream Queens*.
LANDGRAF Passing on *Breaking Bad* is enough humiliation for one programmer for an entire lifetime.

Scream Queens

The note I still regret giving is ...

ERWICH You got an hour?
ALBRECHT Suggesting that we change the title of *The Sopranos* to *Family Man*.
SHARENOW In the early development of *UnREAL*, I found myself wanting to give the hack executive note to make the characters more "likable." Thankfully, I resisted because the show is perfect with its deeply flawed characters just the way they are.
COX Can you make this multicam a single-cam?
COLLIER Less cowbell.


UnREAL

ALBRECHT: COURTESY OF STARZ. BARNETT: COURTESY OF BBC AMERICA. CASERTA: ANTHONY BEHAR/SIPA USA VIA AP IMAGES. CHERNISS: COURTESY OF TRIBUNE. COLLIER: COURTESY OF AMC. COX: COURTESY OF TV LAND. DOLGEN: JAMIE MCCARTHY/GETTY IMAGES FOR MTV. ERWICH: IMEH AKPANUDOSEN/GETTY IMAGES. GREENBLATT: ANDREW MACPHERSON/NBC. HOLLAND: COURTESY OF NETFLIX. HOOGSTRA: CHRIS PIZZELLO/INVISION/AP. HOWE: LISA BERG/SYFY. LANDGRAF: COURTESY OF FX. PRICE: FRANK MICELOTTA/INVISION FOR THE ACADEMY OF TELEVISION ARTS & SCIENCES/AP IMAGES. SHARENOW: JEFF KATZ/LIFETIME. TASSLER: CLIFF LIPSON/CBS. *SCREAM:* COURTESY OF FX. PRICE: FRANK MICELOTTA/INVISION FOR THE ACADEMY OF TELEVISION ARTS & SCIENCES/AP IMAGES. SHARENOW: JEFF KATZ/LIFETIME. TASSLER: CLIFF LIPSON/CBS. *SCREAM:* STEVE DIETL/FOX. *KNICK:* MARY CYBULSKI/HBO. *MINDY:* JORDIN ALTHAUS/FOX. *WITCHES:* SERGEI BACHLAKOV/LIFETIME. *RHIMES:* RICHARD SHOTWELL/INVISION/AP. WINFREY: JORDAN STRAUSS/INVISION/AP. SCHUMER: CHARLES SYKES/INVISION/AP. STERN: EVAN AGOSTINI/INVISION/AP. BEZOS: AP PHOTO/TED S. WARREN. *FREAKS:* NBC/

I wish agents understood that ...

GREENBLATT There's no more money.
LEFEVRE How emotional and hard it is for us to pass.
ALBRECHT You can tell your client no.
HOLLAND Email is way more efficient than trading phone calls.
CASERTA I live on the East Coast, and I go to bed earlier than they do.
COX There is more than one haircut.
LANDGRAF It's the long-term success of the show that ultimately matters most to their clients. So don't take the upfront money; take the partner that will get you the backend.
NEVINS How much reading I have to do every single weekend.
TASSLER There is no correlation between the size of the deal and the success of a show.
HOWE Drinks meetings means one drink, not two.
PEDOWITZ It's not personal!

The Mindy Project

Witches of East End

The hardest show for me to cancel was ...

GREENBLATT *Smash*
ALBRECHT *Boss*
DOLGEN *Jackass*. It had to graduate to theatrical R ratings and a different set of standards for the guys, which was the right move for it.
SHARENOW *Witches of East End*. ... A full year later, my daughter has still not forgotten, or forgiven, its cancellation.
LEVISON *Stevie TV*. Stevie Ryan will have her moment soon.
NEWMAN *The Mindy Project*
PEDOWITZ *Emily Owens, M.D.* In the moment, we realized we weren't going to make it with a procedural.
COLLIER *Game of Thrones*. HBO just won't listen to us.

Rhimes

The showrunner I'm dying to work with ...

HOLLAND Shonda Rhimes
TASSLER Shonda Rhimes
ALBRECHT Vince Gilligan
GREENBLATT Aaron Sorkin
HOOGSTRA Vince Gilligan ... along with everyone else in the world.
LEVISON Ryan Murphy
MCCUMBER Terence Winter and Vince Gilligan
WALDEN Graham Yost
NEWMAN Judd Apatow
PEDOWITZ Damon Lindelof and Carlton Cuse, together or separately.
HOWE Guillermo del Toro
NEVINS I'd be curious to see what Shonda Rhimes could do in a pay cable environment.

Fill in the blank: Donald Trump is ...

HOLLAND Pure entertainment.
DOLGEN Ridiculous.
COX Alfred E. Neuman
HOOGSTRA Getting a lot of attention.
LEVISON Not running for president. He's secretly taping a *Punk*'d episode that will air this fall.
MCCUMBER Striking a nerve in America.
ERWICH A celebrity.
PEDOWITZ Entitled to his opinions.
NEVINS The best thing that ever happened to the Fox News Channel.
TASSLER A big ass!
HOWE A sign the end of the world is coming.

Trump

Winfrey
Schumer
Stern

The person in the industry I'd most like to have dinner with is ...

BARNETT Diane Keaton or Amy Schumer, preferably together.
HOLLAND I'm not a night person, but I'd love to have breakfast with Oprah.
CHERNISS Ken Ziffren, so I can hear his insights into every aspect of our business.
CASERTA Howard Stern
SHARENOW President Selina Meyer
HOOGSTRA John Malone
PRICE Norman Lear
COX Jeff Bezos
ERWICH Quentin Tarantino
NEVINS Bob Dylan
LEVISON Caitlyn Jenner. I'd like to thank her for the amazing work she's doing.
COLLIER Anyone who works at a streaming service. We'll go for a huge dinner and a night of craziness in Vegas. We'll order all we can eat and drink for less than $10 each, and in the morning there will be no public evidence of what we consumed and no one will ever share details.

Bezos

The Knick

If I could be a fly on the wall of one current writers room for a week, I'd join ...

CHERNISS *Game of Thrones* because then I'd know who's alive and who's dead.
BARNETT *UnREAL*
ALBRECHT *Empire*
LEVISON *Inside Amy Schumer*. Can you imagine the sketches that don't make it on the air!?
CASERTA *Saturday Night Live*
PEDOWITZ *The Big Bang Theory*
HOOGSTRA *Better Call Saul*
GREENBLATT *Veep*
TASSLER Cinemax's *The Knick*. I love that show.
NEWMAN Donald Trump's campaign war room.

COURTESY EVERETT COLLECTION. LEFEVRE: COURTESY OF MTV. LEVISON: COURTESY OF VH1. MCCUMBER: LISA BIRIG/NBCUNIVERSAL. NEVINS: PATRICK ECCLESINE/SHOWTIME. NEWMAN: WALDEN: COREY NICKOLS/FOX. PEDOWITZ: CLIFF LIPSON/THE CW. *BUNDSPOT*: VIRGINIA SHERWOOD/NBC. *UNREAL*: JAMES DITTIGER/LIFETIME.

How Josh Trank Can Get Out of Directors Jail

The *Fantastic Four* filmmaker's debacle could make him unhirable, but there's a proven path to career recovery (just ask David O. Russell) By Stephen Galloway

EARLY THIS YEAR, TONY KAYE — THE director who had gone to war with Edward Norton and New Line Cinema on 1998's *American History X* — sent Daniel Day-Lewis a letter asking him to consider a screenplay he wanted to shoot. Kaye, 62, who hasn't made a studio movie since *X*, never heard back. "I am — excuse my French — f—ed," he tells *THR*. "I am in jail. I am totally in jail."

Kaye isn't alone. In the wake of the disastrous *Fantastic Four*, Josh Trank might join him. Trank, 31, helped blow up his own movie on the day it debuted, tweeting Aug. 6 that he made a "fantastic" version that "you'll probably never see." Now, says a rival studio production staffer, "No executive will go near him. I might take a meeting with him, just to give him advice, but I wouldn't give him a job."

So is Trank stuck in directors jail forever? Not necessarily. Hollywood has a long tradition of deep-freezing some of its best, refusing them work or giving them minor material. Silent-era master D.W. Griffith became nearly penniless when sound came along. Oscar winner Michael Cimino (*The Deer Hunter*) turned into a byword for profligacy following the debacle of 1980's *Heaven's Gate* (he went on to make 1985's *Year of the Dragon* and 1987's *The Sicilian*). Victor Salva was incarcerated for child molestation and served 15 months of a three-year sentence before he was given the job directing Disney's *Powder* (1995). But when word of his past surfaced, his career took a serious hit. *Die Hard* director John McTiernan has had trouble finding work since he served time for his role in the Anthony Pellicano wiretap scandal.

Other directors have been metaphorically jailed — usually for not making money but also for everything from arrogance and high-profile flops (M. Night Shyamalan) to battling a studio (Mark Romanek, who was replaced on both *Wolfman* and *Cinderella*) to being considered "difficult" (Catherine Hardwicke, who was dropped by Summit after the first *Twilight*).

Trank should take the following advice — though his agent, WME's Robert Newman, might need El Chapo-like skills to free him.

1. Eat humble pie. If David O. Russell could do it, so can Trank. Following much-publicized battles with George Clooney (*Three Kings*) and Lily Tomlin (*I Heart Huckabees*) and a host of financing problems on the unfinished *Nailed*, Russell bounced back thanks to the support of his friend Mark Wahlberg and a series of public mea culpas, returning to glory with 2010's *The Fighter*.

2. Go back to your roots. Gore Verbinski became persona non grata at Disney following 2013's *The Lone Ranger*, which forced the studio to take a huge write-down and cost film chief Rich Ross his job. Since then, Verbinski has gone to work for New Regency on the modestly budgeted drama *A Cure for Wellness*, due out in September 2016. Hardwicke has opted for a similar strategy, with the Drew Barrymore starrer *Miss You Already* out later this year. And Marc Forster, who was blamed for many missteps on Paramount's *World War Z* (2013), segued to the modest *All I See Is You*, now filming. Trank also could learn a lesson from Darren Aronofsky, who was a studio outcast after the big-budget failure of *The Fountain* (2006) but came back on the indies *The Wrestler* (2008) and *Black Swan* (2010) before being handed Paramount's *Noah* (2014).

3. Write a great script. That's what Salva did on the 2001 horror flick *Jeepers Creepers*, which he also directed. "If you write a great script, you can always find actors who want to do it and a producer who'll find the money," argues one former executive turned producer.

4. Try television. After a series of disappointments and two outright bombs (2010's *The Last Airbender* and 2013's *After Earth*), Shyamalan turned to TV and now is enjoying modest ratings success with Fox's *Wayward Pines*. Ed Burns, who has complained about being stuck in jail, created *Public Morals*, landing Aug. 25 on TNT. Romanek has taken a similar path, directing an episode of the upcoming Martin Scorsese-Terence Winter series *Vinyl* for HBO, and he may yet come back to film with Warner Bros.' *The Overlook Hotel*.

None of this guarantees success, as Kaye knows too well. The British filmmaker still is bedeviled by his mercurial image. "I have this crazy reputation, which I nurtured," says Kaye. "I thought you had to be arrogant and awful. But I have learned a lot over the years about process, and how to conduct myself with collaborators within the collective of making a movie, and how to be caring about the pain of others, and not to live in a realm of desire for the self alone." Now, he says, "I'm hoping I can turn all of my mistakes into the best third act ever." THR

WHO'S INCARCERATED (AND WHO'S BEEN PAROLED)

Two real-life jailbirds are among Hollywood's most talented prisoners

	TONY KAYE	JOHN MCTIERNAN	LYNNE RAMSAY	VICTOR SALVA	JOSH TRANK
IN JAIL	"Hollywood's craziest director" took out ads attacking New Line and Ed Norton.	He went to prison for lying to the FBI about hiring PI Anthony Pellicano to wiretap producer Chuck Roven. Now he's free, going through bankruptcy and looking for work.	After leaving the set of *Jane Got a Gun* days before shooting, she was sued by its producers for being under the influence and abusive to the cast and crew.	Revelations that the director had been jailed for raping a child helped kill his 1995 Disney film *Powder*. He only rarely has worked since.	After allegedly bad behavior on *Fantastic Four*, studios are running from him.
	CAMERON CROWE	**C. HARDWICKE**	**MARK ROMANEK**	**M. NIGHT SHYAMALAN**	**GORE VERBINSKI**
ON PROBATION	Despite *Jerry Maguire* and *Almost Famous*, *Aloha*'s massive flop took him off director lists. But his writing gifts (and a Showtime pilot) might give him a way out.	Dropped from *Twilight*, and two flops later, she's betting on *Miss You Already*.	Romanek's work on the upcoming HBO series *Vinyl* hints that he's on the way back after being dumped from two studio pics, *Wolfman* and *Cinderella*.	The success of TV's *Wayward Pines* may make up for flops (*After Earth*) and ego.	The *Lone Ranger* wasn't *Heaven's Gate*, but nobody wants to give the *Pirates of the Caribbean* director another biggie yet. He's working on the modest *A Cure for Wellness*.

ILLUSTRATION BY Victor Kerlow

SHYAMALAN: FRANK MASI/WARNER BROS./PHOTOFEST. KAYE: VARLEY/SIPA/NEWSCOM. HARDWICKE: WARNER BROS./PHOTOFEST. TRANK: TWENTIETH CENTURY FOX FILM CORPORATION/PHOTOFEST.

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Relativity on the Block: Who'll Bid on the Wreckage

MGM, Lionsgate and even investor Ron Burkle could be suitors as Ryan Kavanaugh's bankrupt company heads to auction and individual films could be for sale

By Eriq Gardner

IT'S NOT EVERY DAY THAT A sequel to an Oscar-winning film goes up for auction. But bidders soon will have an opportunity to own a piece of *The Fighter 2*, which presumably would allow Mark Wahlberg to reprise his role as boxer Micky Ward.

In the wake of Relativity Media's Chapter 11 bankruptcy protection filing July 30, the spotlight has revolved around debt troubles plaguing Ryan Kavanaugh's company. But potential buyers — speculation ranges from MGM to investor Ron Burkle — are taking a closer look at what Relativity's assets and unreleased films, including *Masterminds* and *Kidnap*, actually are worth. Bids are due Sept. 25, with the auction set for Oct. 1.

According to documents made public in the bankruptcy, Relativity has 27 film projects in development that are up for sale. *Fighter 2* is among them, as are reboots of *Fletch* and *The Crow*; sequels to *Immortals*, *The Strangers* and *Act of Valor*; and such originals as *Hunter Killer* (with Gerard Butler and Billy Bob Thornton attached) and *Not Without Hope* (with Dwayne Johnson). Those films, plus president Tucker Tooley and the trimmed-down executive team still working at Relativity, are the primary assets because the company has disposed of or made restrictive agreements on many of its past films. Relativity turned over rights to its pre-2012 films to previous investor Elliott Management. Also, an eventual buyer would not get rights to *3:10 to Yuma*, the 2007 Western starring Russell Crowe and Christian Bale, nor to *The Forbidden Kingdom*, the 2008 martial arts actioner starring Jackie Chan and Jet Li. And only foreign rights (possibly encumbered by liens) are available on *Masterminds*, *Kidnap*, *The Disappointments Room* and *Before I Wake*.

Forman

Potential buyers will have to take note of some significant headaches, too. A review of bankruptcy filings reveals that Viacom is threatening to sue Relativity over $6.4 million worth of advertising said to be owed from the first few months of 2015, and EuropaCorp has served a notice of default on a co-financing and co-production deal covering such films as *3 Days to Kill* and *The Family*.

That's not counting liabilities from secured creditors who might or might not be satisfied by the auction's results. Despite Relativity's financial troubles and limited assets for sale (its fashion and education divisions are not on the block), the "stalking horse" bid will be $250 million from three of the company's lenders (Anchorage Capital Group, Luxor Capital Group and Falcon Investment Advisors), hoping others step forward with higher bids that would allow them to recoup their investments. One financial source says a valuation done for a potential buyer reveals the company basically is worth about $250 million, mostly from its television business (run by Tom Forman) and output deals with Netflix and foreign distributors. But Kavanaugh maintains the value is far higher. The price of individual films, with unproven box-office potential and possible ownership questions, would be a big question mark.

Tooley

During the most recent bankruptcy hearing Aug. 14, Relativity lawyers said the financial firm Blackstone had made progress in identifying potential bidders, though no details were given. Creditors were successful at the hearing in delaying the auction by about two weeks. Insiders believe that will allow more time to line up a buyer for all or part of Relativity, though in court, lawyer Richard Wynne spoke of the "balancing act" of waiting too long because they don't want to risk the company losing value.

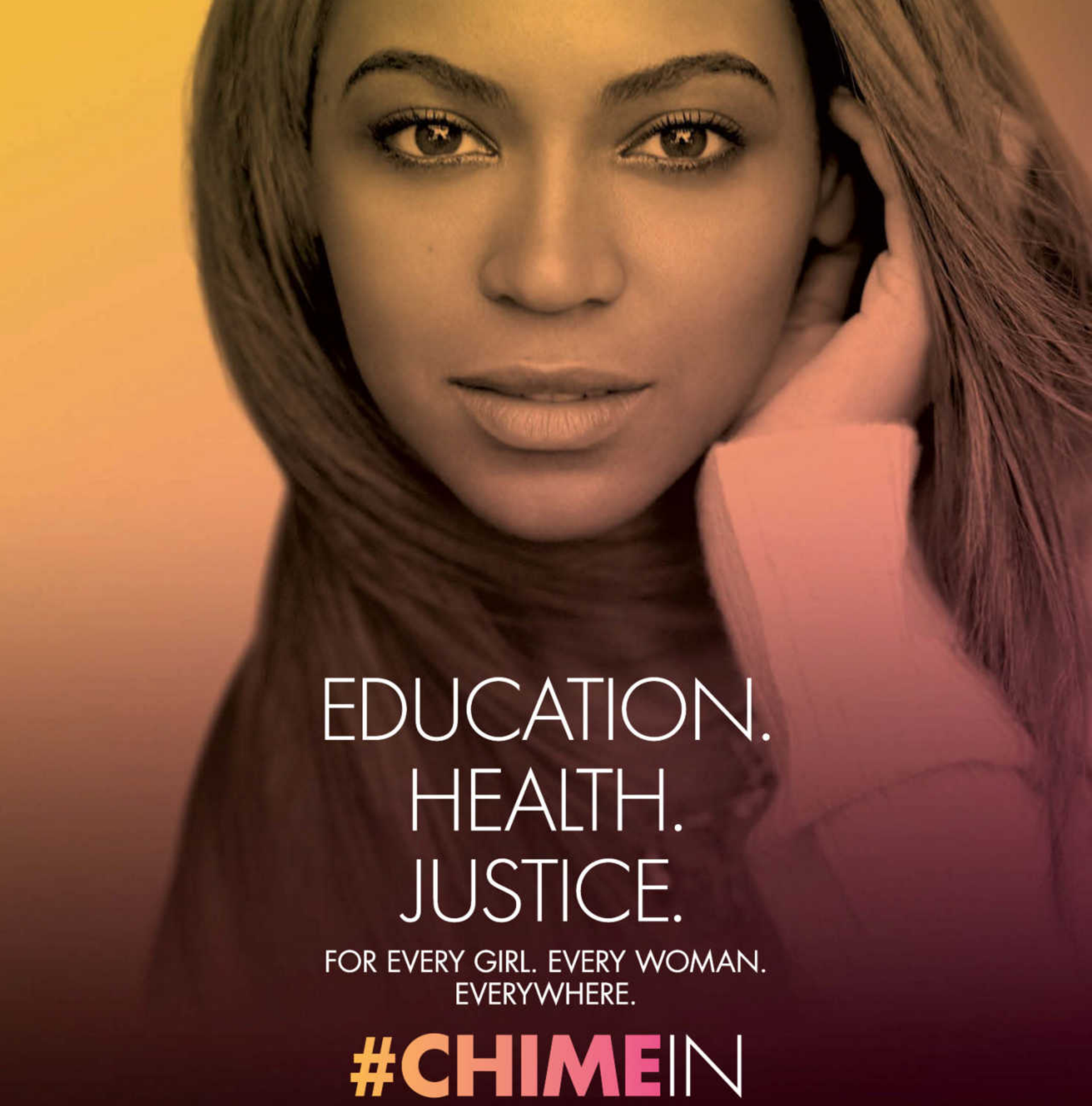
Rival studios including MGM (in which Anchorage Capital owns a stake) and Lionsgate are seen as potential buyers; both companies have declined comment. Another name several insiders mention is that of Burkle, the supermarket mogul who has invested as much as $800 million in Relativity and sits on its board. Burkle also has a stake in Colbeck Capital Management, whose principals, Jason Colodne and Jason Beckman, have clashed with Kavanaugh. "A lot of people are kicking the tires," says another finance source, adding, "and a lot of people are just wanting information."

Relativity also could prove of interest to a Chinese film company seeking to establish a foothold in the U.S. And rival studios could move in and attempt to cherry-pick individual films, but bankruptcy attorney Brian Davidoff says it is not clear in the proposed bidding procedure whether suitors can pursue specific projects. Besides, he adds, "It's doubtful that the number of bidders for specific titles would be worth more than the value for bids of the assets combined."

Davidoff also notes that the eventual buyer will take over assets in the form of executory contracts and must demonstrate the ability to perform under these agreements. That could limit the pool of potential buyers, he believes, to existing film companies or someone with a close relationship to them who is able to give "adequate assurance" they can fulfill existing deals.

Jude Gorman at Reorg Research, which provides analysis on the distressed-debt market, believes the Relativity bankruptcy process has been pretty "straightforward" thus far. But he has noticed that the company has had few hits: "One thing that interests me is that Relativity doesn't appear to be good at making movies. There are folks said to be lined up to buy these assets who think they are getting a deal. I'm curious why." THR

KAVANAUGH: JOEL RYAN/INVISION/AP. FORMAN: COURTESY OF SUBJECT. TOOLEY: RICHARD SHOTWELL/INVISION/AP.



Beyoncé Knowles-Carter
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Barbara Davis and Dana Davis

YOU'RE SO VEIN

Stone-cold cools are on a hot streak during summer's final days

By Carol McColgin

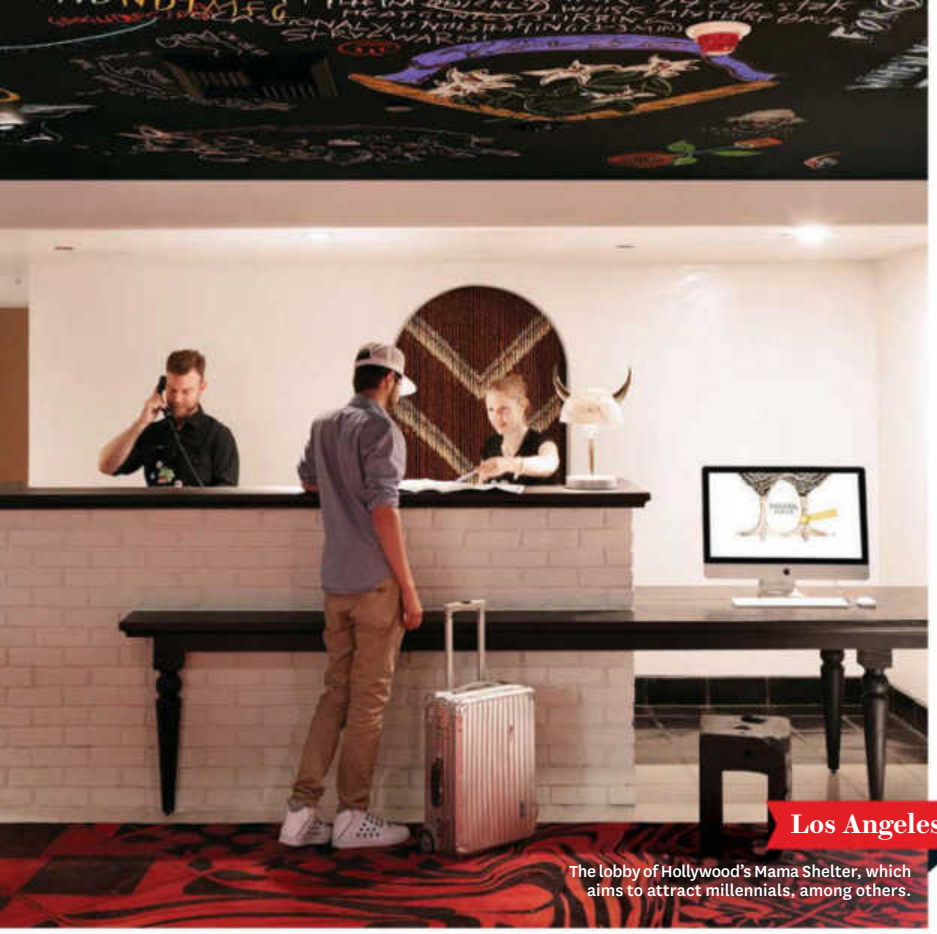
ROCK OF AGES
Balenciaga marble-printed silk-cady top; $995, *matchesfashion.com*. Balenciaga Marbled Stud cuff; $745, *barneys.com*

MODERN MARVELS
Charlotte Olympia Newman bag; $2,695, at Charlotte Olympia, Beverly Hills. Charlotte Olympia Vendome pump; $825, *saks.com*

WHAT'S THE SPLATTER?
McQ Alexander McQueen draped silk dress; $780, *farfetch.com*

POWER COLLAR
Eddie Borgo rose gold-plated brass and jasper Composition Collar necklace; $850, *net-a-porter.com*

SHIRT: COURTESY OF MATCHESFASHION.COM. BRACELET: COURTESY OF BARNEYS. PURSE: COURTESY OF CHARLOTTE OLYMPIA. SHOE: COURTESY OF MODA OPERANDI. DRESS: COURTESY OF FARFETCH. NECKLACE: COURTESY OF NET-A-PORTER.



Los Angeles
The lobby of Hollywood's Mama Shelter, which aims to attract millennials, among others.

HOLLYWOOD'S N.Y. & L.A. HOTEL BOOM

What's going up faster than Universal's box office? Luxury lodging, as a production boom has Manhattan hosting more and more of the industry's bold-faced names and a new hipster aesthetic hits the West Coast By Mark Morrison and Jimmy Im

New York
The Knickerbocker opened in February to the tune of $20 million.

··· LOS ANGELES ···

After years of false starts, Hollywood (and downtown L.A.) are fully coming into their own, with new boutique hotels as the latest push. Following decades of Hollywood's renaissance promise — since the Les Deux Cafe years of the '90s — the number of new branded lifestyle hotels being planned now nearly rival the number of clubs and may prove to be savvier social centers for the neighborhood as well as for guests.

The first to open, in July, was **Mama Shelter**, the Paris import (**Beyonce** and **Jay Z** have dined there) on the corner of Selma and Wilcox avenues. With its artfully graffitied chalkboard ceiling, giant square bar, oversized foosball table and lively restaurant in the lobby — plus 27-inch iMacs and free porn in the rooms — Mama Shelter is a fun-for-all place that embraces its location (6500 Selma Ave.; from $399 for XXL suites). Besides the iconic Hollywood Sign views and Muscle Beach-inspired rooftop gym, there are movie scripts (all set in L.A.) in the rooms: *Pulp Fiction*, *Chinatown*, *Swingers*, *L.A. Confidential*. **Benjamin Trigano**, who owns Mama Shelter — this will be the sixth outpost and first in the U.S. — with his father, **Serge**, and brother **Jeremie** (the grandfather founded Club Med), calls it an urban kibbutz. "It's a communal place where people have fun," says the longtime L.A. transplant.

"I've always thought the redevelopment of Hollywood was just a matter of time," notes **Brendan McNamara**, senior vp marketing at Hampshire Hotels, which is erecting the 10-story, 179-room **Dream Hotel** (6417 Selma Ave.) just down the street from Mama Shelter. Designed by the Rockwell Group, the Dream has been in the works for five years; it broke ground in late 2014 and plans to open in May 2016. The first Dream, on 55th and Broadway in New York, is a favorite of **Rihanna** and **Leonardo DiCaprio**. The new location will take advantage of the California climate: Glass penthouse walls will fold open, while lobby walls will collapse to open ground-floor food-and-beverage venues to the street. "This [will] create a new social hive," says McNamara. "We want to create a neighborhood out of this."

Luxury brand Thompson Hotels' spinoff, **Tommie Hollywood**, a new micro lifestyle brand aimed at millennials, is debuting early next year in New York City and also will be breaking ground on Cahuenga south of Sunset Boulevard. The 10-story, 200-room establishment will be Thompson's first new-build hotel; it will include a restaurant and bar, and the penthouse level will include an outdoor pool with a deck, another restaurant and a fitness center.

It's also about time that the resurgence of downtown fully takes. After all, the Walt Disney Concert Hall opened 12 years ago, and such restaurants as Alma, Bestia and Redbird have been winning national acclaim. Hotels are the latest leading edge: At press time, the 1929 Foreman & Clark building at Hill and Seventh Streets, a former department store turned jewelry mart that closed in April, is being renovated to transform into the first **Hyde Hotel** from SBE. In April, **Andrew Zobler**, chief executive of Sydell Group, the New York developer that opened the successful Line Hotel in Koreatown in early 2014, paid $39 million (in partnership with L.A. supermarket magnate **Ron Burkle**) for Giannini Place, an ornate neoclassical bank building (once headquarters of Bank of Italy, the forerunner of Bank of America) that was built in 1923 at Olive and Seventh Streets. Sydell Group now will convert it into the second branch of Manhattan's trendy **NoMad Hotel** (to open in 2017). "[People from] Los Angeles [are] the No. 1 market for NoMad in New York, says Zobler. "Quite a few Hollywood people stay with us, have dinners and throw parties with us." He doesn't mention names, but online photos show that guests have included **Jennifer Aniston** and **Justin Theroux**, **Kanye West** and **Kim Kardashian**, **Katie Holmes** and even **President Obama**. The plans include 250 guest rooms, a rooftop pool and several restaurants.

Rudd

Holmes

Sydell Group and Burkle also have bought the long-abandoned 1920s Commercial Exchange Building at Olive and Eighth Streets, which will become their third **Freehand Hotel** (after Miami and Chicago), set to open late next year. Freehand advances a Euro-style trend in high-design hostels — or "poshtels," as they've been called — that appeal to millennials, families and travelers

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Los Angeles

Thompson Hotels' first new build, Tommie Hollywood, soon will break ground.

New York

The King Suite in the Park Hyatt New York.

who want to meet others. Pricewise, it will likely compete with the downtown Ace. "More than anything, it's for people looking for a social experience," says Zobler. "Our customer is somebody who wants to interact with other guests."

Another new lifestyle hotel brand going into DTLA is the 18-story, 350-room **Hotel Indigo** (899 Francisco St.) from IHG (International Hotels), which also is opening the new 900-room **InterContinental Los Angeles Downtown** in the Wilshire Grand at Wilshire and Figueroa; it will soon be the tallest building in the West, towering 73 stories high with a lobby on the 70th floor and a rooftop restaurant and lounge (Century City hosts L.A.'s first InterContinental). "In the '80s, Los Angeles was [only] a car city," says **Jason Moskal**, vp lifestyle brands at Atlanta-based IHG. "Now [with downtown L.A.], it's more about the walkable city and people wanting it to be more like Chicago or New York." Since L.A. also is perceived as an international gateway, the InterContinental — in partnership with Korean Airlines — will give the brand a strong presence and appeal to leisure and business travelers.

Jackson

Garner

··· *NEW YORK* ···

Five-star hotels are feeling deep love this year with NYC's growth in film and TV production. "For the 2014-2015 season, 46 episodic series have been produced in the five boroughs — the season before, there were 29," commissioner of NYC mayor's office of media and entertainment **Cynthia Lopez** tells *THR*. Bold-name check-ins can expect plenty of sumptuous suites: 2015 is notable for newly opened upscale properties. "Some of the most luxurious hotels the city has ever seen opened this year," says tourism partner to the city NYC & Co.'s **Fred Dixon**.

This includes **Ian Schrager**'s latest in the Big Apple. After successful hotel openings in London and Miami, the hotelier has returned to his former stomping ground with **New York Edition** (5 Madison Ave.; rooms from $595), in the former MetLife building. The lobby houses an $800,000 sculptural grand staircase of lacquered steel, while the landmark Clocktower restaurant — the former office of the MetLife chairman — sports original herringbone oak floors and mahogany wainscoting from 1909. "It has the look and feel of an intimate private mansion yet is very glamorous, with exciting public spaces," Schrager tells *THR*. "It is completely original, distinctive and sophisticated." Since it opened in May, **Rosario Dawson** and **Alexa Chung** have checked in.

After launching in February with a $20 million price tag, **The Knickerbocker** (6 Times Square; rooms from $495), Times Square's first new luxury hotel in years, has wooed guests with its unique rooftop watering hole, St. Cloud. "From the bellmen in their classic knickers to the fantastic St. Cloud bar — no better place for a power-meeting — it's upscale, not uppity," says **Bob Hayes**, who with **Jim Burba** co-produced *Space Station 76*, starring **Matt Bomer** and **Liv Tyler**. **Paul Rudd** and **Michael Douglas** also have knocked back drinks here, after the July 13 screening of *Ant-Man*, and the week after, AMI honored **Curtis "50 Cent" Jackson**, who partied with **Tyson Beckford** and **Harvey Weinstein**. "Times Square is the East Coast Hollywood," says managing director **Jeff David** (formerly of Four Seasons Regent Beverly Wilshire). "As many celebrities work in Hollywood, studios also work on Broadway. Agents, lawyers and media houses are also within three blocks of our address."

Celebrities such as **Jennifer Garner** were quick to check out **Baccarat Hotel** (28 W. 53rd St.; rooms from $899) when it opened in March. The French crystal maker debuted the hotel with 114 rooms that feature coyote-skin armchairs, silk-lined walls, 17 custom-made chandeliers and, naturally, 15,000 pieces of Baccarat crystal throughout the property, which includes a La Mer spa and Chevalier restaurant. There also are 60 **Tony Ingrao**-designed residences for sale, including a $60 million duplex penthouse.

Already home to such events as the Fashion Media Awards, attended by **Kate Upton** and **Tom Ford**, **Park Hyatt New York** (153 W. 57th St.; rooms from $753), less than 1 year old, has the right amount of panache for the A-list set. The 210-room midtown hotel includes 350 pieces of specially commissioned art, including works by **Ellsworth Kelly** and **Robert Longo** — and a discreet back entrance for VIP guests. **Katie Holmes** checked in, admiring a **Leo Villareal** art installation, which she Instagrammed. Says **George Yabu** of world-renowned firm Yabu Pushelburg, which designed the hotel: "It plays on themes of glamour, power and inspiration. Naturally, the hotel speaks volumes to the Hollywood set."

And the boom keeps booming: In addition to the above five-star properties, the Big Apple soon will enjoy **Marmara Park Avenue** (opening this August), **Four Seasons Downtown** (2016), **SLS Hotel Park Avenue** (2016), **New York Edition Times Square** (2017) and **Richard Branson**'s **Virgin Hotel** (2017). THR

3 Lifestyle Hotels on Their Way to L.A.

MAMA SHELTER PARIS
It opened (above) in the 20th arrondissement in 2008 as a stylish outpost for the average traveler and a dining destination for Jay Z and Beyonce.

DREAM NEW YORK
Leo and Rihanna have each partied at the Dream in NYC (above). Next up: Hollywood. "West Hollywood is saturated with room to expand east," says the hotel's McNamara.

THE NOMAD HOTEL
The NYC NoMad (above, where Obama and Aniston have been seen) is classic Parisian and boho; the L.A. NoMad will take its cues from its Italianate building.

TOMMIE: COURTESY OF COMMUNE HOTELS. HYATT: PATRICK MESSINA/COURTESY OF SUBJECT. DREAM: PHILLIP ENNIS/COURTESY OF SUBJECT. JACKSON, BEYONCE: EVAN AGOSTINI/INVISION/AP. GARNER: CHARLES SYKES/INVISION/AP. RIHANNA: JORDAN STRAUSS/INVISION/AP. ANISTON: RICHARD SHOTWELL/INVISION/AP. OBAMA: AP PHOTO/EVAN VUCCI. DICAPRIO: CHRIS PIZZELLO/INVISION/AP. JAY Z: PAUL A. HEBERT/INVISION/AP. SHELTER: COURTESY OF MAMA SHELTER. NOMAD: BENOIT LINERO.

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RONALD REAGAN DID IT. WHY CAN'T DONALD TRUMP?

THR sits down with the first reality TV presidential candidate as he lets loose on Hillary's email scandal ('Watergate on steroids'), MSNBC (the 'poor baby' network), whether he'll go on Megyn Kelly's show ('unlikely'), why he won't accept vice president and how he'll win over women, Roger Ailes, Hollywood and all those doubters

BY JANICE MIN • PHOTOGRAPHED BY ANDREW HETHERINGTON

"I'll get a lot of Hollywood support," predicts Trump, who was photographed Aug. 14 in his Trump Tower office in New York City. "I think Hollywood really loves my stance on illegal immigration."

I'M SITTING IN THE RECEPTION AREA OF DONALD TRUMP'S OFFICES ON the 26th floor of Trump Tower in New York when an assistant comes to fetch me: "Mr. Trump would like to see you," she says, as if I were a contestant on *The Apprentice*, the NBC reality series that brought the real estate mogul's bravado and business savvy to 20 million Americans each week at its peak. She leads me to a vast conference room where cameras click as Trump, 69, signs papers with another man. Standing at attention are two of his children, Ivanka, 33, and Erik, 31, and about a dozen others. The scene has the pomp of historical significance one might associate with the Yalta Conference. Except this agreement being signed is for new Trump hotels in Asia in partnership with a gentleman who, Trump enthuses, is "the richest man" in his country (at press time, the deal was yet to be announced). Pens write with flourish, there is applause. Trump then calls me over: "Janice! You got to see this woman!" he says, motioning to a female dressed in a suit sitting next to the "richest man." It's never explained to me whether she is his wife or colleague. I don't know if she understands what is being said. "Isn't she beautiful? Beautiful!" he continues as she stands expressionless. "This is your business to know these things," he says to me, as an editor. "Just look at her!"

It's a bit awkward, especially given this is only eight days after his response to Megyn Kelly at the Republican debate on Fox News elicited a firestorm (as moderator, she challenged him on calling Rosie O'Donnell a "fat pig" and Arianna Huffington a "dog"). But this is classic Trump: bombastic, hyperbolic, an unabashed appraiser of women's looks — yet, he will argue, not a misogynist — outrageous and, yes, entertaining. Slightly to my horror, I realize I have a smile on my face the whole time, both out of sheer disbelief in what he is willing to say in front of others, no less a journalist who's about to interview him, and because he is … fun. The room is energized, bristling, pumped. It's that same say-anything allure that made 24 million viewers tune in to the Aug. 6 debate. And it's only 10:30 a.m.

But does star quality make a presidential candidate? Trump's critics decry this as the end of days, as Hillary Clinton drowns in her email scandal and GOP stalwarts stumble around the new popular kid. In a Fox News poll released Aug. 16, Trump had 25 percent of Republican voters' support nationwide (more than double his nearest competitor, neurosurgeon Ben Carson, at 12 percent). Every word, every motion, every "Make America Great Again" hat, every insult draws headlines and viewers ("I'm a ratings machine!" he declares to me). I'll spend two and a half hours with him, and we'll talk a few days later on the phone. He tells me that many in Hollywood are privately voicing their support for him (he won't say who except to claim one significant name to me, off the record); that the Hillary email drama is "Watergate on steroids"; that his wife, Melania, 45, will start campaigning for him in late August (her issue if she were first lady would be "women's health"); and that, above all, he is a serious candidate. He admires Ronald Reagan, and a bust of the late commander in chief in his office is a business award with Trump's name on it. If the 40th president was The Great Communicator, Trump, who rose to prominence not as an actor but by playing himself on TV, is the 21st century version: The Great Entertainer. And right now, it is working.

A bust of Reagan in Trump's office is emblazoned with Trump's name.

You're getting a ton of criticism. Does any of it actually ring true?

People say, "He won't apologize for anything" — well, I was right on illegal immigration. [John] McCain blew it because he's done a poor job of taking care of the veterans. And then the third element so far, you had Megyn Kelly, and I think you've seen what happened with that. I feel quite confident in my position. At the same time, I believe in apologizing. But to apologize for me is very difficult. I definitely would apologize if I were wrong on something.

What was the last thing you apologized for?

It was too many years ago to remember. I have one of the great memories of all time, but it was too long ago.

You and Roger Ailes of Fox News are feuding over Megyn Kelly, or you're in private negotiations, or you've made peace, or you're upset again. What's really going on?

Well, he's a man that I like a lot, he's been a friend of mine for many years, and he has done an incredible job. We were at war because I felt that [Kelly's debate question about women] was unfair, and I let him know it. But it's all fine now. They were tough questions, and I thought inappropriate, but Roger didn't and I'll go with Roger.

DEBATE: AP PHOTO/JOHN MINCHILLO. BURNETT: L. COHEN/WIREIMAGE/GETTY IMAGES. APPRENTICE: DOUGLAS GORENSTEIN/NBC/NBCU PHOTO BANK VIA GETTY IMAGES. STATUE: COURTESY OF THE TRUMP ORGANIZATION. IOWA: AP PHOTO/CHARLIE RIEDEL.

1. Surrounded by children, some of whom he offered helicopter rides, Trump talked to the media before attending the Iowa State Fair in Des Moines on Aug. 15.
2. Flanked by Burnett (left) and Jeff Zucker before the 2004 premiere of *The Apprentice*.
3. Trump said Kelly (with Chris Wallace) had "blood coming out of her eyes, blood coming out of her … wherever."
4. With the late Joan Rivers, who appeared as an adviser on *Celebrity Apprentice* in 2014.

Will you ever be on Kelly's show?
Unlikely, but it could happen. They wanted me to do her show, but I'm not looking to do that. I know it's good show business, I know it's good for ratings, but that doesn't matter. I did Sean Hannity's show the other night — it's the highest-rated show he's ever had [2.2 million viewers, his highest at 10 p.m.]. And he has been such a gentleman to me. Bill O'Reilly has been so great. He's a tough cookie, and he's smart, but he's been so fair. So I don't know.

Do you regret the Rosie O'Donnell "pig" answer?
No. Rosie actually saved me because that was a rough question. So Rosie, finally you saved me. Because the room went wild. Between the laughing and the applause — it really stopped the rest of the question, which was just a continuation of "kill." That was a question that could have ruined my whole evening.

Do you need Fox News to win the nomination?
I don't know. It's a great question. I know that CNN has been wild about the whole Trump thing, whatever that is, and MSNBC has been doing it, and *Meet the Press* and George Stephanopoulos and *Face the Nation* — I've been doing all of them. I don't know what has caused this whole thing, but certainly Fox is very important.

Some of your fans were making death threats to Kelly. What do you think about that?
I'm sure they don't mean that. I had heard that had happened. But I have gained such respect for the people that like me and respect me and that like my views, it's incredible.

You voted for Reagan, right?
I did. I was friendly with him.

Is he your model?
No, he's not a model. I didn't like NAFTA, I didn't like some of the economic policies. But he was a man that I respected and liked, and he liked me.

But he also could broach moderates, conservatives, Democrats.
He did. Well, he was a Democrat with a liberal bent as a younger man. And then he became a conservative Republican. He had a great way about him. A great sense of dignity. And he was a wonderful father for the country in a sense. He had a great feel for what the country represents.

When you and NBC severed ties earlier in the summer, did that impact its coverage of you?
The primary tension I had was that they wanted me to do *The Apprentice*, and they were very angry that I didn't do it. And that was more important than Miss Universe by far because *The Apprentice* has higher numbers. I read a story two weeks ago from somebody that didn't understand, where they said NBC cut ties with Trump. They didn't cut ties with me, I cut ties with them out of respect. But they were very upset. The top people from Comcast, [NBCUniversal CEO] Steve Burke and [NBC reality chief] Paul Telegdy came up to see me two months before I announced I was running, and they wanted me to do another two seasons of *The Apprentice*. [Executive producer] Mark Burnett would call me constantly. I love Mark, special guy, and he said, "Donald, you're turning down a primetime renewal. Do you know what you're doing?" I said, "Mark, I want to [run for president]."

"I WASN'T A FAN OF BRIAN WILLIAMS. HE MADE A TERRIBLE MISTAKE. HE HANDLED THE SITUATION HORRIBLY AND SHOULD HAVE LEFT WITH DIGNITY."

Ronald Reagan was Hollywood's first presidential candidate, and many initially thought he was a joke. Now you're the first reality TV presidential candidate. Do you see parallels?
I hear it so often, the parallels, and if you'd have looked two months ago, three months ago, they were saying, "He'll never run." "He's just having fun, and it's just games, and it's just good for his brand." My brand! (*Laughs.*)

But that was before your remarks on Mexicans and illegal immigration.
Well, yeah, that was before.

Those comments have drawn a firestorm of criticism.
As Rush Limbaugh said, "Trump received more incoming [criticism] than any human being I've ever seen, and what did he do? He doubled down." [Limbaugh] said any human being would have dropped to their knees and apologized to the world, but I didn't say anything wrong. For one week, it was brutal. Macy's choked [announcing it would phase out his line of suits, shirts and ties]. It wasn't a big deal, selling ties, but still, [CEO] Terry Lundgren choked and said, "Oh, we're going to have pickets in front of the store!" I said, "So what? So you have an hour of pickets, and then they're going to go and have lunch and everyone's going to be happy." I said do whatever you have to do. But that was very disloyal.

Do you not talk to him now?
Terry Lundgren was a friend of mine, and I found him to be very disloyal. No, I don't talk to him. I won't talk to him. 'Cause it's so ridiculous. ESPN canceled their golf tournament [at Trump National Golf Course in Rancho Palos Verdes near Los Angeles]. They made a big deal. "ESPN is breaking off ties." You know what it was? It was a golf tournament.

Did you have any moment of doubt during that time?
It wasn't a pleasant period. I was getting inundated. And then it turned out that I was right because I was talking about illegal immigration. And then beautiful Kate [Steinle] was killed in San Francisco [by an illegal immigrant]. And all of a sudden, everybody is saying that I'm right. And people in [the news] industry were calling me and saying, "I want to apologize, I did a story that first week, but you were right." I said, "Will you say that on the record?" They said, "Do we have to?" They don't want to do that. I understand it. But I was apologized to by everybody.

Your comments about women have been called sexist. How do you expect to win the female vote?

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So my daughter Ivanka, who is a terrific person, she came to me and she said, "You care so much about women, and you care so much about the whole thing with women's health issues," which is such an important issue to me. And she said, "You are really misunderstood, and you have to get the word out." And in the last week, I've been putting the word out. Melania told me that, and Ivanka told me that. And [Jeb] Bush came out [Aug. 4 at a Southern Baptist Convention event in Nashville] and said he didn't want to fund women's health, and then he went back and he said he made a mistake by saying it. That's not a mistake, that's stupidity.

On abortion, do you think you can get the women's vote if you align yourself with the GOP platform?

You know, many women are pro-life. It's actually a 50-50 number right down the middle. It's actually 52, 53 percent in favor of pro-life. It's actually going the way toward pro-life. A lot of people don't know that. [A May Gallup Poll said 46 percent of women are pro-life.] So I think that probably in terms of votes, it's a neutral. … With pro-life it's actually trending toward more and more pro-life, I think it's up to 54 percent.

If you changed your position, you might have a radical shift in your support from both sides.

Don't forget, when I was asked the first time [in 1999, he said he was "very pro-choice"], I was a real estate developer, and that was not a question that people went around asking you. And I actually said that the concept of abortion was always a tough concept for most people. Those Planned Parenthood videos that came out recently are terrible. It was also the cavalier way that they spoke about it. They didn't exactly have great representatives on the other side. We'll talk about those issues in six months.

People think you're rigid and imperious. Can you be flexible?

To be a great dealmaker, you have to be flexible. There's no great dealmaker I've ever seen who's rigid. You have to go with the punches a little bit. And if you don't, it's going to be a long day on Sunday.

So is this a dead issue for the GOP at this point?

Some people have hopes of passing amendments, but it's not going to happen. Congress can't pass simple things, let alone that. So anybody that's making that an issue is doing it for political reasons. The Supreme Court ruled on it.

And now we have Caitlyn Jenner and transgender politics; things have moved fast.

How did that show do? Somebody said it was going badly.

You say you would have liked the states, rather than the Supreme Court, to decide on gay marriage. Have you been to a gay wedding?

Yes, I have. [Broadway theater owner] Jordan Roth. You know Jordan, right? Great guy.

Fox News' Trump Problem: Politics and Reality TV Don't Mix

At some point, Roger Ailes might need to choose between serving his audience and setting the Republican Party agenda, writes news analyst Andrew Tyndall

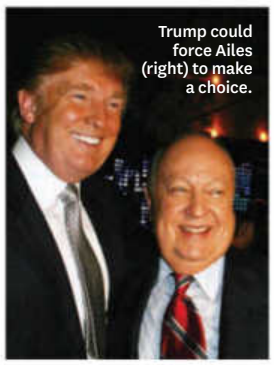
ARE WE IN A reality show?" asked NBC's Chuck Todd on Aug. 16 on *Meet the Press*. "No. This is not a reality show. This is the real deal," replied Donald Trump.

Trump was dissembling. Of course we are in a reality show. Trump's answer implied a binary: Either he is a reality TV character *or* his candidacy is authentic. The choice is false: His candidacy is authentic, and the campaign is structured according to the principles of reality television.

Just as in reality TV shows, modern presidential campaigns are a series of ordeals that place candidates under such a spotlight that we can glimpse their true character. So far in Campaign 2016, only Trump's persona — as the nativist populist with no time for political correctness — has captured the imagination, which is why he has dominated coverage.

For mainstream TV news — the broadcast networks and CNN — this reality TV structure offers a safe haven in polarized times. The mainstream craves impartiality. The highly partisan 2014 midterm elections, for example, held no appeal for the nightly newscasts of the broadcast networks, attracting only 133 minutes of coverage all year, fewer than any of the previous six midterm cycles. By contrast, in the first seven months of 2015 (18 months before Election Day), Campaign 2016 already has attracted 242 minutes.

The emergence of Trump is golden. The three broadcast networks' supposedly august Sunday political shows all have waived their usual insistence that guests appear on camera. Trump was allowed to phone it in. The skilled reality TV performer has an ear for the outrageous sound bite, all the better to lead a newscast. He understands that confrontation makes compelling TV, thus freeing journalists to be less mealymouthed.


Trump could force Ailes (right) to make a choice.

Fox News debate moderator Megyn Kelly, when she confronted Trump about his history of sexist comments, must have been aware that reality TV can make a star of the panel member as easily as of the contestant. For Kelly, this was her Simon Cowell moment. The feud was priceless: Trump's vision of a bleeding Kelly; a conciliatory call between Trump and Roger Ailes; Trump's reappearance on FNC as Kelly took a vacation. Vince McMahon could not have scripted a finer brouhaha with his WWE wrestlers.

Reality TV false-feuds aside, FNC may face a serious issue arising from Trump that the mainstream networks can ignore. The problem stems from FNC's dual role: a media enterprise whose objective is to maximize ratings and a political enterprise whose objective is to maximize the prospects of the Republican Party. The day may come when FNC's media ambitions and its political ambitions collide. It could be that Trump's brand of nativist, chauvinist populism that drives ratings might turn out to be toxic to the Republicans assembling an electoral majority.

If such a day comes, FNC may have to decide whether its loyalty is to its viewers or to Republicans. My bet is that Ailes, if forced, prefers to make reality TV rather than real governments.

"He had some very evil tweets, and now they've been nice lately," says Trump of Rupert Murdoch. "I don't understand it, just like I don't understand how Roger [Ailes] could have allowed that first [debate] question to be asked."

***I Am Cait* started out strong on E!, fell sharply the second week and fell again in the third.**

I'm not surprised at the ratings. I just think it wouldn't interest you. I knew him a little bit when Bruce was a great athlete. He was one of the best-looking people you'll ever see.

Rupert Murdoch has made a lot of money off of you. You've probably been on the *New York Post* cover more than anyone. But he tweeted you're "embarrassing," and one of his papers said you were a "catastrophe." What's your relationship now?

I don't know. We have been friendly. I wouldn't say friends, but we've been friendly. But he had some very evil tweets, and now they've been nice lately. I don't understand it, just like I don't understand how Roger could have allowed that first [debate] question to be asked. So I have really no answer for it. I think

AILES: WILLIAM REGA/ZUMAPRESS/NEWSCOM.

he views me not as a politician but as a great businessman. I've got a net worth of more than $10 billion.

He probably thinks, like many, that you're just doing this for the attention.
I think so. Now what I've heard is he is very impressed with what I'm saying. He is certainly very impressed with my poll numbers. When he looked at the ratings, what happened to the ratings at Fox [News], I think that makes him think about it even from a financial standpoint.

If you see him at a party, what will you say?
I've always had a great relationship with him. I had lunch with him three weeks ago.

Do you have a relationship with James and Lachlan Murdoch?
A little bit. I like them, they like me. They're good guys. I think they're very worthy and that they'll do well.

Will they have influence over Fox News? Or is it really Ailes' show?
I've never known. I could understand why it might be because Roger's done such a good job. But I can't believe that the Murdoch family wouldn't have certain influence, frankly. Historically, when there's a big-percentage owner, that has influence.

What media do you consume?
Matt Drudge is an amazing guy. Politically, one of the legends. He's been so fair to me; he doesn't want anything for himself. Then in the morning, I read *The New York Times*, *Wall Street Journal*, *New York Post*. In print — I generally like paper.

When will you get Melania out there talking about you?
Pretty soon. She wants to do it. She is a very confident person. You've seen her on *The View*, and you've seen her on different shows. *Larry King*. You've seen her being interviewed. She's got a great style, and she would be an amazing first lady with heart.

Michelle Obama cares about childhood obesity. What would Melania care about as first lady?
She would care very much about women's issues. We're talking about mostly medical issues but women's issues. She was very strong on that with me the other day. Ivanka and Melania said, "You're not getting fairly treated on your feeling toward women." My mother was this incredible woman. I have known incredible women. I have many women executives, frankly, that are better than my men executives. I pay them the same or more.

Do you believe in legislating equal pay?
Well, it's a very tough subject. I want women to be paid. But you know when you start tinkering with the free market and you start having mandates put down, it's a very dangerous subject because we're competing against the world. We have something happening called corporate inversion. Corporations are leaving the U.S. You know, with minimum wage, it's wonderful to say everybody should get $5,000 an hour. The problem is, you have companies leaving now. They're buying companies that are much smaller than them in Ireland and other places [and incorporating there].

This is a huge problem in California.
In California, they got a double whammy. They're leaving for other states, and they're also leaving for other countries. They're literally

moving headquarters out of the United States. When you start tinkering with free markets with more and more regulations, you're forcing people out. Obama doesn't even know what the inversions are. It takes a real world-class businessperson to understand the subject. I have so many women and, as I said, I pay them in many cases more than the men. They're unbelievable. And that's the way it should be. You're a great example. No man is going to take your place. And you make more money than men and other things. And that's the way it sort of should be.

How do you view Hillary right now?
Hillary has problems far greater than the nomination. If you look at what's going on with the emails, it's a fraud if you think about it. This looks like Watergate on steroids, frankly. Watergate was about the cover-up more than the act. This isn't something we're going to solve tomorrow. This could go on for years. You can't have a nominee who is under investigation. What are they going to do, run and then two nights before the presidential race she gets indicted? General Petraeus, for doing 5 percent of what she did, his life has been destroyed. And it goes up to 20 years in prison. It's from one to 20 years for what she did! [It's unclear what penalty Clinton might face if charged and convicted.]

Hillary is counting on Hollywood's financial support. But there are whispers that donors would like another candidate. They like Bernie Sanders but don't think he's electable. Can you get some of that Hollywood support?
I'll get a lot of Hollywood support. I think Hollywood really loves my stance on illegal immigration. Fifty percent of the new driver's licenses are going to illegal immigrants [so far in 2015 in California]. Can you imagine? Did you hear that? And I'm friendly with so many Hollywood people. They're calling me and they're saying, "Donald, I'm a super liberal, I'm voting for you. Do me a favor, don't tell anybody about it." [He declined to say who.]

You're friends with Jeff Zucker. Do you have conversations with him about CNN and its coverage of you?
Jeff is a friend of mine, but if I didn't get ratings he would not have all Trump all the time. I kid him about it. He wants to do documentaries. I say, "Jeff, I don't have time." But when I go on, the meter jumps. He should pay me a fortune, right? They should all pay me for this. I'm doing this for nothing.

Will you go on Brian Williams' show when he's on MSNBC?
I wasn't a fan of Brian Williams. First of all, I think he made a terrible mistake. He handled the situation horribly, and he should have left with dignity and shouldn't have gone back to work for the same company. For him to go from the parent to the poor sister [network] — and that's not even the poor sister, that's the poor baby. He has never treated me well, so I'm not a fan. How is he going to do? I think he'll do fine. MSNBC is lucky to have him. But if I were in Brian's shoes, I would never have gone back. I'm sure he doesn't need the money.

If you're in this for the long haul, do you have to be more diplomatic in the media?
A little bit. A little more selective, I would say, more than diplomatic. And I'm very capable of doing that.

You're friends with the WWE's Vince McMahon. Critics have said your campaign is like pro wrestling — it's just theatrics.
One of the reasons I tell people about my level of intelligence — like, for instance, I had an uncle, Dr. John Trump, who was at MIT, like totally brilliant, became a professor at MIT — is when you're a Republican conservative, you have to build up your credentials a little bit. But I can pivot any way. I can be a very elegant, highly refined person, I can be a very politically correct person where I would never ever say anything that's even slightly over the edge, or I can be who I want to be. It's very time-consuming to be politically correct. And I don't have the time. It's also very boring to be politically correct. Right? You wouldn't be here if I was totally politically correct.

That's true.
With Megyn Kelly, I was talking about blood coming out of the eyes, then the nose and the ears because it's a very common saying. I never even finished the sentence. And then [when many people assumed I meant her menstrual cycle], I said only a deviant would think that. So to be honest, the whole subject was fun. Would you ever see a subject covered like that? Over nothing? On something I never even said.

Obviously, the power of your celebrity and brand means something.
If I weren't a successful person, it wouldn't work as well. Voters have great confidence in me because I really have been successful. I have

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1. Trump with his family at his June 16 announcement that he would run for president.
2. With friend Sarah Palin in 2010.
3. Trump, who is selling hats on his campaign website, made a stop in Laredo, Texas, on July 23 to talk about illegal immigration.

FAMILY: AP PHOTO/RICHARD DREW. PALIN: AP PHOTO/CRAIG RUTTLE. TRUMP: AP PHOTO/DARYEN ABATE. DEBATE: AP PHOTO/JOHN MINCHILLO. PRESS: JOE TOOHEY/NBC NEWS.

an income of over $400 million a year. I don't need anybody's money. I was offered $5 million last week by a lobbyist to put in the campaign. I said, "No, I don't need it." He said, "What do you mean, 'I don't need it?' " I said I don't need it. This is a guy that I know well, a good lobbyist, a tough cookie. He's not giving to me because he thinks I have the most beautiful hair he's ever seen. He's giving to me because when he has one of his companies in trouble or needs something, they want to call me and say, "Hey, Don, how you doing? Remember me?" I don't need that stuff. Whereas Jeb Bush, with $114 million that he raised [so far this year], and Hillary with the $60 million [CBS News reports she raised $47 million in the campaign's first quarter] and everyone else with the money they raised, they're going to be called upon, and they're going to have to do those things like little puppets. So people do respect that about me. I don't need it.

It's like the Bloomberg thing in New York.

It is. We miss Michael. There's a big difference, you notice? Everyone's talking about it. Things that you haven't seen for years, you're seeing again. It's very bad.

Do you think Bloomberg will support you?

I don't know. He is a friend of mine, he likes me. I saved him on the big project in the Bronx [Trump Golf Links at Ferry Point], which was taking years. It's been under construction for 25 years, and I got it built in 11 months, got it open [in April]. We are on the opposite side of the spectrum on guns. So for that reason alone perhaps he wouldn't.

You're the greatest gift to late-night TV. Who does it the best?

They're all good, and I'm not insulted. I don't know if I would have been as good about it 10 or 15 years ago. I think I took myself maybe more seriously in a way.

Are you ready for the Stephen Colbert onslaught? He's much more political than the others.

He asked me to be on his show, and I haven't accepted yet, but he wanted me to be on the first show. You don't know who Stephen Colbert is yet. Is he going to be the man that he was or is he going to be himself? But I think he'll do well.

Trump was placed center stage for the Aug. 6 Fox News debate. He says Kelly's initial question was "inappropriate."

Trump with NBC's Chuck Todd on his plane in Iowa on Aug. 16.

No Trump Slump in the Ratings

Beyond the 24 million who watched the debate, cable news viewership gets a boost nearly everywhere he appears

WHEN TRUMP DOES A SUNDAY MORNING SHOW*

↑40%
This Week (ABC)
Aug. 9
1 million viewers

↑17%
Face the Nation (CBS)
Aug. 9
820,000 viewers

↑16%
Meet the Press (NBC)
Aug. 9
869,000 viewers

MORNING JOE **(MSNBC)**

↑31%
Adults 25-to-54 spike during 14-minute call-in (Aug. 10)

FOX NEWS DEBATE

24M
average total viewers, with 36 million watching some part

2.5M
video streams of the debate online via Fox News sites

7.9M
adults in the 25-to-54 news demo, a high for Fox News

JAKE TAPPER (CNN)

↑13%
Trump sit-down (June 28) perked ratings to 156,000 adults 25-to-54

FOX NEWS WITH TRUMP*

↑9%
Fox & Friends
Aug. 11
1.1 million viewers

↑138%
Hannity Aug. 11
628,000 demo viewers

↑52%
Hannity Aug. 11
2.2 million total viewers

2.9M
The Kelly File viewers Aug. 10 when Megyn Kelly addressed Trump flap

* Compared with same day/week in 2014 in adults 25-to-54.

Did you feel any satisfaction having the GOP debate trounce Jon Stewart's last night in the ratings? He asked you to be on it.

I loved it. I have no problem with Jon Stewart. But it's very interesting, I didn't do his show. I like Bill Maher, too. Bill Maher has been in a certain way very respectful of me. In fact, a couple of months ago, before the polls started coming out, he said, "He's not goin' away." Because he's a smart guy. He gets me. He understands me.

You once hosted *Saturday Night Live*. Would you host as a candidate?

I would. I had a great time. They actually asked me to do it a second time, but I wasn't able to do it because I was away.

Who's side are you on in Deflategate — Tom Brady or Roger Goodell?

Tom Brady. Tom is an unbelievable guy. He's a very good friend of mine. I have his number right here someplace. Whatever. Here, look, he just called me. (*He holds up a Post-it that says "Tom Brady's New Cell #."*)

Obama was very critical of Sony Pictures during the hack. How would you have handled that?

Hacking is a big problem. The Sony hack is the least of it. How about 30 million people are being hacked, everybody in government is being hacked, and we're worried about the St. Louis Cardinals hacking the Houston team? In the meantime, China and/or Russia or both and probably other countries are hacking 30 million people.

You're in the hotel business. How would you solve Hollywood's boycott of The Beverly Hills Hotel over the Sultan of Brunei's ownership?

I don't think it's working any longer, is it? If anybody didn't show up for that hotel for the next 40 years, it would have zero impact on him, so therefore it can't be a successful event. I respect what they did, but it's not something that has any impact on him.

The Weinstein Co. has said it won't rent a suite at your hotel for the Toronto Film Festival.

Some people in Hollywood ...

I didn't know that. I thought Harvey Weinstein liked me.

Democrats in Hollywood might feel nervous about staying in a Trump hotel.

I'm surprised because Harvey Weinstein invited me to his big opening in Radio City Music Hall and gave me the best tickets. So I'm surprised to hear that. But my hotels are doing so well.

Your campaign hasn't impacted business?

Zero.

Who's your favorite actor?

Clint Eastwood is a great actor. I still think the spaghetti Westerns are among the great [movies]. *The Good, the Bad and the Ugly* in particular. I love Robert Duvall. Marlon Brando was fabulous, fabulous when he was on. And some of his interviews were among the great classics because he was almost like, "I don't care." Cary Grant,

Errol Flynn, *Gone With the Wind*, how can you do better, right? Clark Gable. I love the actors of the past, and I don't believe we'll ever be at that level again. It's probably because of television because you get to know 'em too well.

Any actress you love?
Julia Roberts is terrific, and many others. Meryl Streep is excellent; she's a fine person, too. The problem is I'll name three or four or five and then the hundred that I know will be insulted, and I don't mean to insult them.

Any TV shows you like?
I don't have much time to watch anymore. I've really been focused much more on the news shows lately, on Fox and CNN and even MSNBC, which is doing better because they're covering me all the time.

Would you take away Bill Cosby's Medal of Honor? Obama says there's no mechanism in place.
Well, I'm not sure. I think that we have bigger problems in this country.

Would you like to see the Cosby investigations reopened?
I've never been a fan. I had one bad experience with him. I was on *Letterman*, and he was following me on the show. He said, "Oh, I want to buy you a suit." It was nice, he bought me a suit. And then he was on [the *Today* show], and my name was mentioned, and he went absolutely crazy. And I said, "What the hell was that all about?" I was never a fan. His humor was always, like, slow and stupid to me. I never saw it. And then he's obviously got this *stuff*. What amazes me is he was so quiet and then you see these depositions. What was he doing? Was he drunk? You see he admitted all this stuff on top of everything else. I think he's weird. And I never found his humor good at all. Just sit in a chair, talk very slowly? And I say to myself, "What's this all about?"

The FCC and net neutrality — should the government be regulating Internet speed?
I always like government staying out of business. They're trying to stay out of business, and it'll be interesting to see if they do.

Was it the right decision for the FCC to kill Comcast's bid for Time Warner Cable?
I have so many friends on both sides of that equation, I'd rather not answer.

These campaigns get dirty and ugly. Would you ever use Karl Rove?
No. Is he a friend of yours?

No, but he's been a godfather of elections for the GOP.
What happened is Karl Rove in the last cycle spent $436 million, and he didn't win one race. And on election evening [when he challenged Fox News' Obama victory prediction], he had a bad night. The result was wrong! I guess you're using that name as an example. I've got a lot of people against me. And in a way, it emboldens me. I don't like it, but it emboldens me. I mean, Fox has not been nice to me, in my opinion. Not just at the debate. You see some of these pundits get on, and they don't know what they're talking about. They've been predicting my doom for a year.

"I WAS NEVER A FAN [OF COSBY]. AND THEN HE'S OBVIOUSLY GOT THIS *STUFF*. WHAT AMAZES ME IS HE WAS SO QUIET, AND THEN YOU SEE THESE DEPOSITIONS. WHAT WAS HE DOING? WAS HE DRUNK?"

If you're Jeb Bush, how would you compete against Donald Trump?
Jeb is a very nice person, but he is very low energy. And you need a person with great energy, enthusiasm and brainpower to straighten out our country. Our country is a mess in almost every way.

Murdoch (left) and then-wife Wendi Deng flank Trump and wife Melania after the 2004 Oscars.

RICHARD YOUNG/REX USA

Anyone in the GOP primary race you'd consider as your vice president?
Well, it's possible, but it's too early to say. I wouldn't want to say that now because that would be the kiss of death if you said, "Yeah, I'm competing against someone" — it's too soon. I respect some of the candidates, not all. I mean, in a certain way, all. It takes real courage to run for president.

Say someone else takes the lead. Would you ever be vice president?
I just don't think it would be good for them, I don't think it would be good for me. It's a great position, a very important position. I just think in that position, perhaps they could do something different than me. And that's not to minimalize the position.

It's said you are a germaphobe. Will you kiss babies and shake hands on the trail?
I'm not germaphobic. I do it. I want to make the country great, I'm going to win, I think I have a very good chance of winning. You probably are starting to feel that, too. I go through and shake hands and do what I have to do, and people like me and I like them. In Iowa, I must have shaken 2,000 hands — and those were only the ones that were next to me.

Are you having fun? It seems that way.
Well, it's more fun when you're leading the polls. I might not like it as much if I was mired in 10th place. Leading the polls is more fun than if you're in 12th place [or], like, Lindsey Graham in 17th place with zero percent and he's a senator. He's actually got zero. How do you do that?

Eventually, HBO will do a movie about this election. Who should play you?
Somebody really, really handsome. That's the only thing that matters. I don't care if he can act well. He's got to be really, really good-looking. OK? THR

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Hollywood's

PHILANTHROPY 2015

"By making sure the ocean is harvested properly — stop bottom trawling, stop throwing overboard fish you didn't want and use scientific quotas for how many fish you take out — we can make a healthy ocean. We know how to do it."
Danson

Givers

Talk about cause and effect: Industry players reveal the personal stories about how, where and why they're making an impact — even with skepticism about 'the Hollywood charity circuit' — on everything from the education of L.A.'s kids to the future of our planet

Water Warriors

From left: Sam Waterston, Cobie Smulders, Mary Steenburgen, Ted Danson and Keith Addis

Ask Ted Danson, 67, about his connection to the ocean, and he's quick to admit he's actually a landlubber. "I'm not a boat guy. I don't even like to get wet," he says. ("He doesn't shower; he dry cleans," quips his manager, Keith Addis.) "I like to *talk* about water," adds Danson, "from inside ballrooms, fundraising." Yet here he is, steps from the Pacific, to talk about Oceana, the largest advocacy group in the world working to protect Earth's oceans. With an annual budget of $35 million, Oceana works with communities and legislative groups in 170 countries to change policy. "The most pressing issue is overfishing," says Danson. He and Addis — the 64-year-old founder of Industry Entertainment and president of Oceana's board of directors — are joined by another Addis client and board member, Sam Waterston, 74 (in L.A. for season two of Netflix's *Grace and Frankie*); advisory board member Cobie Smulders, 33; and Oscar winner Mary Steenburgen, 62, aka Mrs. Danson, who grew up in landlocked Little Rock, Ark., and admits, "I'm kind of scared of the ocean," even though she has been an Oceana "wave maker" since Danson merged his American Oceans Campaign with the larger organization (and joined Oceana's board) in 2002. "One of the things I fell in love with about my husband is his beautiful commitment to the ocean in a town where people tend to adopt a cause and forget about it two years later."

For Danson — who'll join the cast of *CSI: Cyber* in the fall, as well as FX's *Fargo* — environmental activism has been a constant in his life since the *Cheers* years, when he moved his family to Santa Monica and took his daughters to the beach one day in 1987, only to find it closed to the public because of toxic runoff. He has traveled to Spain, Chile and other countries on behalf of Oceana. Addis, who originally got involved to get to know his then-new client, says he was hooked by "the underdog idea — that oceans were so underrepresented." Oceana now has protected more than 1 million square miles of ocean — one recent victory was a one-year ban on commercial sardine fishing on the West Coast; overfishing had contributed to the death by starvation of 90 percent of this year's sea lion pups. "The ocean responds well to good treatment — and quickly, because fish reproduce like mad. So there's hope," says Waterston. "It feels like a winnable thing." — MARK MORRISON

Photographed by Christopher Patey
on Aug. 7 at Will Rogers State Beach in the Pacific Palisades

FOR AN EXCLUSIVE, BEHIND-THE-SCENES VIDEO ON HOLLYWOOD GIVING BACK, GO TO THR.COM OR THR.COM/IPAD.

A Man With Bite Honors PETA at 35

‘Unlike Lion Killers, PETA Only Goes After Fair Game’ By Bill Maher

When an organization has been as effective as People for the Ethical Treatment of Animals, it’s hard to believe they’ve been around for only 35 years. It all started when some forward-thinking people launched a group that would rip the lid off corporate and government wrongdoing to animals, get behind the scenes in everything from fur ranching to chicken farming and demand that we replace cruel choices with kind ones. Where would we be today without PETA? Before PETA was around, you could pretty much do anything you wanted to animals, anytime, anyhow. And now you can’t — think about that. Being on PETA’s board is a perfect fit for me because PETA takes on the status quo and challenges conventional thinking. I push the envelope because the envelope needs pushing, so I love that PETA doesn’t tiptoe over the line — they jump over it with both feet.

Take PETA president Ingrid Newkirk’s comments about the twisted killing of Cecil the lion. Perhaps her tongue was planted firmly in cheek when she said Cecil’s killer should be “tried and preferably hanged,” but she put into words what most of us were feeling. Serial killers, like trophy hunters, are cowards who kill in cold blood so they can decorate their “man caves” with animals’ heads. They deserve about as much empathy as they afford their victims: none. In a news cycle of sound bites, PETA is a household name — they’re the Beyonce of charities. They never waver in their belief that they can win for animals. Sure, they face pushback for forcing us to take a hard look at ourselves, but we do look. That kind of approach gets things done, like having Ringling Bros. finally recognize that people “get” that elephants aren’t meant to wear silly hats and do headstands.

Unlike lion killers, PETA only goes after fair game: anyone who hurts animals. They are equal-opportunity critics — they’ll call anyone out and praise anyone who does right. PETA has closed animal labs and convinced the top 10 U.S. ad agencies to stop exploiting great apes. They’ve gotten Tesla to offer all-vegan car seats, Zara’s parent company to donate about $1 million worth of angora garments to refugees rather than sell them and Ikea to dish up vegan Swedish meatballs. Who would have imagined any of that 35 years ago?

PETA’s goal is to make a kinder world for animals. I agree with that. And so does my rescue dog, whom I love for a lot of reasons — one being that every time I come home, he greets me like I’m The Beatles. We need more people who stick up for the underdog and undermouse. This country is not overrun with rebels and freethinkers; it’s overrun with conformists. And PETA has never conformed. That’s why I’m right there with them, full on.

Bill Maher is a comedian, author, host of HBO’s Real Time With Bill Maher *and an 18-year board member of PETA.*

Photographed by Christopher Patey
on Aug. 6 with the PETA mascots on the set of *Real Time* at CBS Television City in Los Angeles. In honor of PETA’s wishes that real animals not be used in Hollywood productions or for entertainment, Maher posed with humans in animal suits.

THE $1M LEGACY OF CECIL THE LION

This summer, the University of Oxford’s Wildlife Conservation Research Unit was close to shutting down its anti-poaching team, part of a $235,000-a-year lions project in Africa. “We are very lean,” says WildCRU director David Macdonald of his overall group of about 60 conservation scientists plus field workers, all funded via financial aid. So after American hunter Walter Palmer shot and killed Cecil, the most famous lion at Zimbabwe’s Hwange National Park, WildCRU had to work overtime to deal with unprecedented attention. A donation drive and its mention on *Jimmy Kimmel Live!* meant “our website had 4.5 million hits one day and collapsed,” says Macdonald, who founded WildCRU in 1986. “We haven’t seen anything like this before.”

The site was fixed, and the donations drive became a roaring success. As of Aug. 14, about 12,000 people collectively had given about £606,000 ($948,000). That’s enough to continue and expand WildCRU’s anti-poaching work for “at least the next three years,” says Macdonald, who previously hadn’t been aware of Kimmel but thanks him for being “pivotal in making all this happen.” Others who have helped include actress-model Cara Delevingne, who auctioned a watch with a lion emblem on eBay. “People with very significant influence in society and celebrity status are starting to ask how they can help,” says Macdonald. “That’s a wonderful outcome from this story, which had such a sad beginning.” — GEORG SZALAI

"PETA constituents are not fat cats but pigs, cows, orcas, mice and any other animal in trouble." ***Maher***

The College Coaches

From left: Gary Gitnick, Mark Gordon, Tom Rothman and Kenny Rogers

"Basic Jewish upbringing." That's what made Sony Pictures motion picture group chairman Tom Rothman, 60, a supporter of the Fulfillment Fund. "The Jews believe if you get an education, anything is possible," he says.

The Fund has tackled an institution that needs believers: the Los Angeles Unified School District. With a $6.3 billion annual budget, the district spends roughly $10,000 per year on each of its 655,494 students — but only about two-thirds graduate from high school and only half of those grads go on to college. To help turn those numbers around, the Fulfillment Fund, which has an annual budget of $5 million, offers guidance and mentoring to 2,500 L.A. high school students annually, an effort that doubles their likelihood of going to college, says Fund CEO Kenny Rogers, 50, and increases by a factor of six the odds of them getting a degree. The price tag: roughly $2,000 per student. "It's an incredible bargain when you look at the results compared to the costs," says Mark Gordon, 58, a producer on the upcoming *Steve Jobs* and a longtime education advocate (the founder of Citizens of the World Charter Schools, he will be honored at the Fund's STARS dinner Oct. 14).

The Fund was started in 1977 by Dr. Gary Gitnick, 76, and his wife, Cherna. He had moved to L.A. from Nebraska to teach medicine at UCLA, where he's now chief of the division of digestive diseases at the university's David Geffen School of Medicine. "The problem then as now is society was fighting violence by building jails instead of schools," says Gitnick. "Violence is the result of poverty, and the only way to fight poverty is with education."

Nine out of 10 students in the Fund's program — which includes trips to colleges, financial aid advice, SAT prep and $500,000 in direct financial aid, plus assistance in qualifying for $4 million in outside scholarships — go on to college. "My parents came from Mexico and worked seven days a week," says program alum Marco Hernandez, 21, now studying at Cal State Northridge. "I remember in high school when the counselor asked who wants to go to college, and I had no idea what college was. What the Fund did was open my eyes to a different world." — BILL HIGGINS

Photographed by Spencer Lowell
on July 11 at the Sony Lot in Los Angeles

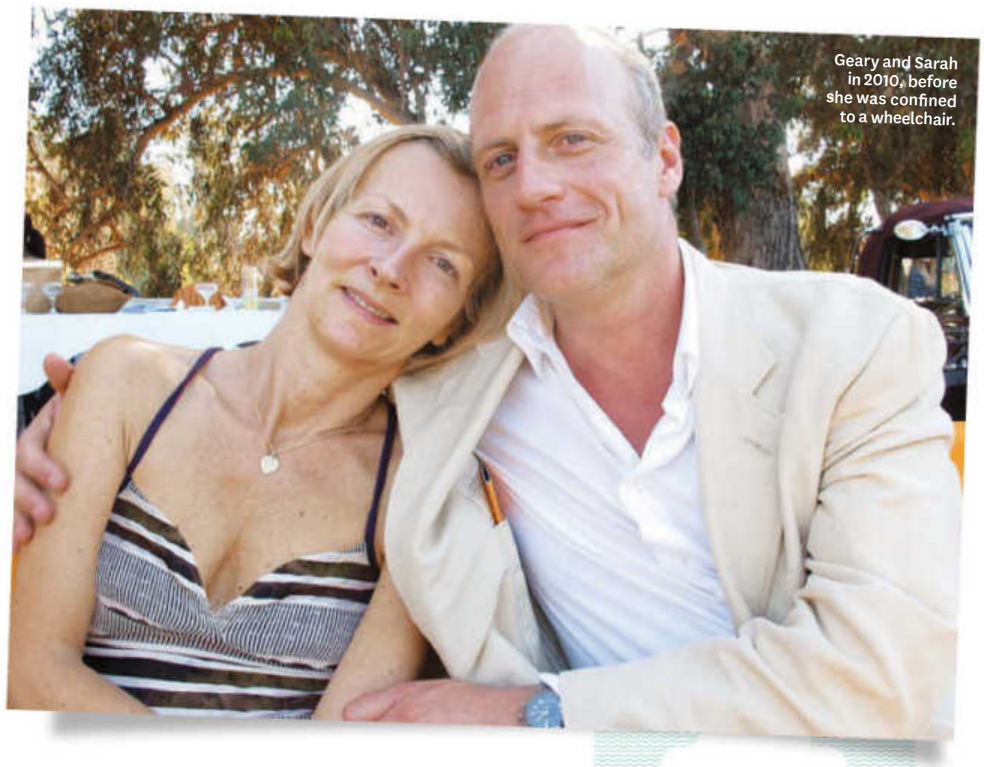
"What the Fulfillment Fund has is stick-with-it-ness. They keep at it year after year. Change is hard to come by. But if you stay with it, then amazing things can happen."
Rothman

THIS PAGE: GROOMING BY JUANITA LYON AT ART DEPARTMENT. GEARY: COURTESY OF SUBJECT. GAGA: AMY HARRIS/REX/REX USA. DANSON SPREAD: DANSON GROOMING BY HELEN ROBERTSON AT CELESTINE AGENCY. STEINBURGEN HAIR BY DAVID STANWELL FOR WELLA PROFESSIONALS AT SOLO ARTISTS. MAKEUP BY SAGE MAITRI AT THE WALL GROUP. SMULDERS HAIR BY CREIGHTON BOWMAN AND MAKEUP BY JO STRETTELL AT TRACEY MATTINGLY. WATERSTON AND ADDIS GROOMING BY ERICA SAUER AT THE WALL GROUP. MAHER SPREAD: STYLING BY KELLY SMITH. GROOMING BY LISA ZIMMITTI. CECIL: BRENT STAPELKAMP/POLARIS/NEWSCOM.

The Survivors

Why Hollywood Loved the Ice Bucket Challenge

By Tim Geary



Geary and Sarah in 2010, before she was confined to a wheelchair.

Last year, as videos of the ALS Ice Bucket Challenge spread, a strange thing happened. People who knew that my wife, Sarah, had been living with Lou Gehrig's disease for five years, who knew she was unable to walk or talk or hug our kids or take one bite of food again, were suddenly asking us if we were OK. "Are you upset with the circus?" they asked. Did we need to talk?

I'm not sure what they expected to hear. That we were angry with people for donating millions to fight the disease that had broken our lives? That we resented the silliness, or questioned people's motives? No doubt they were being kind but, honestly, what were they smoking? ALS is a brutal and relentless disease to live with every day, so the idea that we might live with that sadness and yet be offended by people having fun with buckets of ice was utterly myopic.

The Ice Bucket Challenge was a stroke of real genius, worthy of awards and its massive box-office success. Where it went right was in its understanding that people don't want to be depressed with the details of a neurodegenerative disease. They don't need to hear celebrities sharing stats about death rates and dollars. They want to watch friends and strangers and very famous people do silly things with buckets of cold water, from Bill Gates' fantastic contraption to the ball-shrinking torment of Jimmy Kimmel having his galoshes slowly filled with ice. People donated money because they were happy — happy to laugh, happy to be sharing their compassion on social media, happy not to be dying from ALS themselves.

Hollywood itself might learn from this lesson. The reason why the fantastic French movie about a paralyzed man and his caregiver, *The Intouchables*, was such a hit was that it found truths through brilliant humor. We were asked to laugh, and it made us cry. By contrast, last year's Hilary Swank shocker about ALS, *You're Not You*, was laughable precisely because it hoped to make us weep.

In more ways than that, the Ice Bucket Challenge was tailor-made for Hollywood. It relied on people giving performances and usually overacting as the rush of cold water came and went. It depended on new distribution channels. And it spread because, as often happens in Hollywood, people feel it's necessary to put their goodness on show irrespective of whether any good is actually being done. At its least appealing, the Hollywood charity circuit is about making sure your name is writ large on the invitation and your caring face is seen in *The Hollywood Reporter*. That child dying of malaria really should ask about the cost of The Art of Elysium's next red carpet.

And yet, Sarah and I know from experience that it's facile to paint all of Hollywood with this brush. When Soho House threw a fundraiser for Sarah soon after she was diagnosed, we discovered a community that was instantly caring and hugely generous. A-listers, B-listers and strangers we'd never met gave us money that, three years after the statistics said she might die, continues to extend Sarah's life. Their generosity kept her alive. If that's possible for us, it's possible for everyone who needs help, whatever the motivations and methods used.

Geary is director of global membership for NeueHouse.

COLD, HARD NUMBERS
The Ice Bucket Challenge

17M
Participants in the 2014 Ice Bucket Challenge; 2.5 million people made donations.

$115M
Donations to the ALS Association as a result of the 2014 Challenge

$40M
The Association's operating budget for the current fiscal year — up $20M from a typical year

10B+
Views on Facebook of 2014 Challenge videos, seen by 440 million people worldwide

Gaga

LADY GAGA SHINES A LIGHT ON CAMPUS RAPE

"Till It Happens to You," the haunting theme song composed by Diane Warren and recorded by Lady Gaga for Kirby Dick and Amy Ziering's campus rape documentary *The Hunting Ground*, still hasn't been released as a single, though the film hit theaters in January. But it will be heard in the coming weeks — as college students head back to school — in a powerful video PSA directed by *Twilight* helmer Catherine Hardwicke to raise awareness of campus sexual assault. Hardwicke, Warren and Gaga (who has spoken about being raped at age 19 by a record producer) all donated their time for the project. "The movement is important," says Warren. "The song is important — Gaga took it and made it her own." Adds Hardwicke: "You can't watch the documentary without screaming at the screen. We tried to capture those stories in a very visceral way and add another voice to this powerful call to action." — TINA DAUNT

EIF RECRUITS STARS TO THINK IT UP

The Entertainment Industry Foundation is going big with its new education initiative. Think It Up — EIF's first major effort since creating Stand Up to Cancer in 2008 — will be featured on a Sept. 11 telecast on ABC, CBS, Fox and NBC and supported by a roster of stars and influencers, including Scarlett Johansson and Stephen Colbert. EIF describes Think It Up as "a first-of-its-kind platform to fund student-powered, teacher-led learning projects" in partnership with crowdfunder Donors Choose. Lisa Paulsen, CEO and president of the EIF, credits the high-profile launch to CAA's Richard Lovett, Ryan Seacrest, Sherry Lansing, Nick Jonas and "every leader in town," including heads of programming and specials at the networks. "We want to see fewer disengaged students, more students prepared for college and careers," she says. "Hopefully we will ignite a culture of excitement by having our industry behind this." — CHRIS GARDNER

Moms on a Mission

Compassion When Foster Kids Become Mothers

Entertainment industry moms constantly help one another out, whether sharing parenting tips or recommendations on Mommy & Me classes. "We have a lot of resources, which some of us may take for granted," says actress and writer Jules Leyser, 42, who's married to Channel 4 executive Crispin Leyser and is the mother of 2-year-old Felix. But there's a vulnerable group of mothers who rarely have access to such resources: young women in foster care. So Leyser and four other advocates — activist and documentary producer Yasmine Delawari Johnson, 42, and Kelly Zajfen, 35, a former model who's now a clothing designer (both are married to attorneys at Ziffren Brittenham); Danika Charity, 34 (a doula whose husband is a commercial director); and Emily Lynch, 37 (wife of director David) — banded together a year ago to found the Alliance of Moms. It has rapidly grown to 100 members, including actress Jordana Brewster ("They've created something that's really snowballed," says the 35-year-old mom of Julian, 23 months). Together, the women — an auxiliary group of the Alliance for Children's Rights — create educational programs for pregnant and parenting foster teens, connect them to doulas and raise funds for ACR (nearly $100,000 so far). "Los Angeles has the largest number of kids in foster care, 28,000, of anywhere in the country," says Delawari Johnson, adding that 75 percent of girls in foster care are pregnant by 21 — a rate attributed to attachment issues and limited access to reproductive health care. "It's a big cycle to break," says Janis Spire, president and CEO of ACR, which also works with L.A.'s Department of Children and Family Services on pregnancy prevention. "What's great about the Alliance of Moms is their hands-on involvement," she adds. Alliance client Ariel Bass, 20, who spent most of her childhood in the foster system and gave birth to son Adrian four months ago, wants to be a social worker. "The Alliance of Moms has shown me the difference between the life I was living and the life you should want to live," she says. "I don't want Adrian to ever want." — DEGEN PENER

Photographed by Christopher Patey
on July 31 at Lombardi House in Los Angeles

"I wouldn't have tried the Alliance program if it wasn't for the fear that my son would become me. The worst thing you could ever do is make someone else suffer the things that you hated most in your life." ***Jessica Chandler, former client, now a social worker for L.A. County***

1 Emily Lynch
2 Jordana Brewster
3 Julian, 23 months, Brewster's son
4 Jessica Chandler
5 Noah, 8, Chandler's son
6 Danika Charity
7 Molly D'Amecourt
8 Jules Leyser
9 Sara Riff
10 Erin Ziering
11 Kelly Zajfen
12 Yasmine Delawari Johnson
13 Malala, 2, Delawari Johnson's daughter
14 Lenore Douglas
15 Khatira Brown
16 Maverick, 5, Delawari Johnson's son
17 Ariel Bass
18 Adrian, 4 months, Bass' son
19 Jonah, 5, Chandler's son

ON-SET HAIR AND MAKEUP BY TONYA BREWER AND CHECHEL JOSON AT DEW BEAUTY AGENCY

"Two alcoholics talking to each other is a big deal. It helps a lot. I'm a fan of treatment centers. I've been to a couple myself — but they're not a finished product. You have to follow it up with a lot of hard work."
Perry

Advocate for Addicts

Matthew Perry

It's not often in Hollywood that you hear an actor say winning an award is "silly." But that's how Matthew Perry describes his recent honor from Phoenix House, a wide-reaching nonprofit drug and alcohol rehabilitation organization. "I'm an award-winning alcoholic, I guess," he says with laugh, sitting inside Phoenix House's residential treatment center in Venice and recalling the June 15 gala where he was presented with the 2015 Phoenix Rising Award. "I shouldn't be getting an award; Phoenix House should be getting an award."

Officially launched as an independent nonprofit in 1972, Phoenix House since has become a top provider of alcohol and drug abuse treatment and prevention services, with a roster of more than 120 programs across 10 states serving more than 5,000 men, women and adolescents with care, including detox, outpatient and residential treatment, sober living, mother and child programs and after-school initiatives.

It's the youth program — Phoenix House opened its first academy in 1983, providing residential high school for teens with substance issues, a network that now includes nine academies in six states, including a Southern California location in Lake View Terrace — that particularly spoke to Perry.

"Phoenix House was kind enough to open their doors about four months ago when I went on a tour of [the Lake View Terrace facility]," says the *Odd Couple* star, 46, who is in the process of relocating his own sober-living facility, the Perry House, from Malibu to Santa Monica or Studio City. "Getting sober is a really hard thing to do, and I saw hope on the faces of the kids."

Recognizing that look of optimism is easy for Perry, whose face brightens when he talks about the lessons he's learned from his own recovery, a years-long journey that has included several inpatient treatment stays and now a sober life focused on giving back. "I've had a lot of ups and downs in my life and a lot of wonderful accolades," he says, "but the best thing about me is that if an alcoholic comes up to me and says, 'Will you help me stop drinking?' I will say, 'Yes. I know how to do that.' " — C.G.

Photographed by Christopher Patey
From left: Phoenix House residents Ben C., Dennis M. and Stephanie J. were photographed with Perry Aug. 11 in Venice

In 1989, Hollywood's Gardner Elementary School, which Jackson attended, named its auditorium for him; 14 years later, amid child abuse allegations, his name was covered up. With the support of parents, school officials removed the plywood covers a year after Jackson's 2009 death.

'Nightmare' Naming-Rights Problems

Want to help a vital cause and see your name emblazoned on a Frank Gehry building? For a cool $15 million, you can. The Children's Institute, a 110-year-old charity that provides child-welfare services to 25,000 L.A. kids, will unveil in September the renowned architect's design for a 2-acre campus in Watts — and plans to name the campus after a donor willing to cover about 40 percent of the $35 million price tag.

While critics see the practice as preening — and warn of the downside of a close association with such ultimately disgraced donors as Bill Cosby, Michael Jackson or former L.A. Clippers owner Donald Sterling — many fundraisers say honoring a large gift with a naming opportunity can inspire smaller donors. In 2009, the Children's Institute feared the recession would put the kibosh on plans for its new headquarters — until a $6 million naming gift from the Otis Booth Foundation spurred other donations. "These gifts are not only generous, they're generative," says Jeffrey Catania, the charity's senior vp development.

The Motion Picture & Television Fund's Woodland Hills campus, where practically every square foot is named for a Hollywood donor, now is expanding its Alzheimer's unit with the Kirk Douglas Care Pavilion (see below). But additional donors can pursue smaller naming opportunities, says MPTF Foundation CEO Ken Scherer, by "walking through" the building on the charity's website well before MPTF breaks ground next year.

As for the risks, USC marketing professor Jeetendr Sehdev points out that rumors about Cosby's sexual conduct circulated for decades and should have been uncovered by any group thinking about accepting his money. "The charity's brand is at even higher risk than the celebrity who has been disgraced," says Sehdev. Organizations can retain the trust of donors by acting quickly when blindsided, he adds, as UCLA did by returning an initial payment on a $3 million gift for kidney research from Sterling. Several institutions that received gifts from Cosby have distanced themselves from the star: Ohio's Central State University covered up his name on signs for its communications center. Scherer calls such a situation "every organization's worst nightmare" but says it doesn't give him pause before signing naming deals. "It's the risk of accepting money and giving public recognition," he says.

The growing significance of naming rights was made clear in November, when Lincoln Center paid $15 million to heirs of Avery Fisher for the right to rename Avery Fisher Hall. Four months later, Lincoln Center announced a $100 million gift from David Geffen and said it would rename the hall for him. Geffen's name also is prominently featured at UCLA; he's given $300 million to the Geffen School of Medicine and $5 million to the Geffen Playhouse. But when he and fellow DreamWorks founders Steven Spielberg and Jeffrey Katzenberg each pledged $30 million to MPTF, none of the three asked for naming rights, notes Scherer.

Interest in public recognition for a gift is natural, says Marc Pollick, founder of the Giving Back Fund, which manages foundations for celebrities and athletes. Only one of the 200 people with whom he has worked, he notes, chose to set up their foundation anonymously. "People do like to get credit," he says. — BEN GOSE

The Biggest Industry Givers

Former Univision CEO Jerry Perenchio made entertainment's largest charitable donation in the past year — his planned art bequest to LACMA is worth $500M — as other moguls and stars laid out major cash

$113M
▲ **Barry Diller & Diane von Furstenberg**
NYC's Hudson River Park

$100M
David Geffen
Lincoln Center for the Performing Arts

$75M
Mark Zuckerberg & Priscilla Chan
San Francisco General Hospital, where the Facebook founder's wife received medical training

$42.5M
John Malone
Colorado State University

$25M
Barbara Walters
$15M to Sarah Lawrence College, her alma mater; $10M to NY-Presbyterian/Columbia University Medical Center

$20M
Len Blavatnik
Tel Aviv University

$10M
Steve Tisch
Tel Aviv University

$9M
Ike Perlmutter
NYU Langone Medical Center and the Technion-Israel Institute of Technology

$5M
Mark Cuban
Indiana University

$4.5M
Sean Parker
U. of California, San Francisco, for malaria research

$3.3M
James Kennedy (Cox Enterprises chairman)
Clemson University

$3M
Charles Barkley
$1M to Morehouse College, $1M to alma mater Auburn University and $1M to the Wounded Warrior Project

$2.3M
Kirk & Anne Douglas
Children's Hospital Los Angeles

Source: The Chronicle of Philanthropy

Kirk & Anne Douglas

When Katzenberg Says 'Hello,' You Say, 'How Much?'

Left: Rendering of the MPTF's Kirk Douglas Care Pavilion. Right: Douglas in 2002 at one of the 408 L.A playgrounds he and Anne funded.

Kirk Douglas, 98, has come a long way from his Russian immigrant parents' house by the railroad tracks in Amsterdam, N.Y. Movie stars in his heyday didn't get paid the type of money they make today, but by forming his own production company in 1955 (the "big moneymakers," his wife, Anne, recalls, were *The Vikings* and *Spartacus*) and setting up a trust (at Anne's urging), he amassed an $80 million fortune.

Through the Douglas Foundation, the couple already has pledged $50 million to such institutions as his alma mater St. Lawrence University, where they fund a scholarship for minority and underprivileged students, and Children's Hospital Los Angeles, where they funded a robot (nicknamed Spartacus). Then there are two initiatives that Anne, 85, particularly has championed: playgrounds for L.A. public schools and the Anne Douglas Center for Women, a homeless shelter.

The Douglases' biggest contributions, though, have been to the Motion Picture & Television Fund. During the early 1990s, the couple raised $2 million to build Harry's Haven (named after Kirk's father), an Alzheimer's and dementia unit. In 2012, they donated another $20 million to the MPTF, and, a year ago, they pledged an additional $15 million to expand the memory unit. Ground will be broken for the Kirk Douglas Care Pavilion around the time of Kirk's 99th birthday in December. Says Anne, "When Jeffrey Katzenberg [MPTF Foundation chairman] comes to say 'hello,' you say, 'How much?' " — SCOTT FEINBERG

PERRY HAIR BY ANNA BERNABE FOR DAVINES HAIR CARE AT ART DEPARTMENT. GROOMING BY MARY KAY WITT. PHOENIX HOUSE CLIENTS GROOMING BY JESSICA LIPAROTO AT DEW BEAUTY AGENCY. AUDITORIUM 1989: AP PHOTO/NICK UT. AUDITORIUM 2003: AP PHOTO/RIC FRANCIS. AUDITORIUM 2010: MONICA ALMEIDA/THE NEW YORK TIMES/REDUX PICTURES. LOBBY: ZW ARCHITECTS/COURTESY OF MPTF. DOUGLAS: VINCE BUCCI/GETTY IMAGES. DILLER: ANDY KROPA/INVISION/AP.

TO HEAR LOS ANGELES DODGERS OUTFIELDER CRAWFORD AND EMMY-WINNING PRODUCER BROOKS TALK ABOUT BUILDING A FIELD OF DREAMS FOR LITTLE LEAGUERS, GO TO THR.COM OR THR.COM/IPAD.

"A lot of these families are really struggling, and to have baseball as a retreat for them — some place to go to be safe and to learn lessons — is invaluable."
Brooks

Changing the Game

The Hollywood Indies Little League

"When you're out on the field, the only thing you're focusing on is playing and trying to win." Spoken like a Hollywood power player — but these actually are the words of Peyton Barnes, a 15-year-old from South L.A. who participates in the Hollywood Indies Little League.

The largest little league program in L.A. County, HILL was founded in 1994 by director and Emmy-winning producer Stan Brooks, 57, a lifelong Angeleno and die-hard baseball fan. "I was sitting in my office 22 years ago, and I read an *L.A. Times* story about how the board of supervisors was cutting funding for parks and rec," he recalls. "The first thing to go was going to be baseball because it's such an expensive sport."

Brooks inquired about what it would take to keep the game alive at South L.A.'s Helen Keller Park — on the field where Hall of Famers Eddie Murray and Ozzie Smith learned to play — and reached out to friends and colleagues to raise funds. Some, including 3 Arts Entertainment's Michael Rotenberg (an executive producer of *Silicon Valley*), have been supporters ever since. Stars like Hank Azaria and Macy Gray also have pitched in — Azaria as a longtime sponsor, and Gray as a singer at the unveiling of the refurbished baseball facilities at Jesse Owens Park, which the league still uses. "As a resident of L.A. and a mother of twins playing sports, I know how important it is to provide a safe environment for kids to play ball," says supporter Angela Bassett, an Emmy nominee for *American Horror Story: Freak Show*. "Especially kids in the most at-risk parts of our community."

Today, the league has 223 players (ages 5 to 16) and more than 20 teams overseen by volunteer coaches, umpires and two commissioners, married couple Rosalyn and Michael Flowers, who run day-to-day operations. "I tell the coaches, 'It's not our job to create ballplayers,' " says Michael, 58 (though three HILL alums have gone on to the majors). "It's our job to create better citizens." Support from the Los Angeles Dodgers Foundation — which provides funding, uniforms, equipment, clinics and an annual field trip to Dodger Stadium to take in a game — has been integral to HILL's success. "I love being around the kids, and I just try to give them words of encouragement," says Dodgers outfielder Carl Crawford, 34. "You want to give them the same types of chances that you had." — S.F.

Photographed by Steve Schofield
on Aug. 12 at Jesse Owens Park in Los Angeles

1 Abel Chavez
2 Dorian Renner
3 Kimberly Villasenor
4 Nichol Whiteman, exec director, Dodgers Foundation
5 Peyton Barnes
6 Angela Bassett
7 Stan Brooks
8 Michael Flowers
9 Carl Crawford
10 Carlos Avecedo
11 Boris Garcia
12 Rosalyn Flowers

GROOMING BY SU HAN AND CHECHELJOSON AT DEW BEAUTY AGENCY.

THIS IS HOW YOU WRITE A FINALE

Nominated writers Alec Berg (HBO comedy *Silicon Valley*) and Matthew Weiner (AMC drama *Mad Men*) dissect the brainwork behind key moments in the season and series finales, respectively, that landed them on Emmy's roster BY BRYN ELISE SANDBERG

'Two Days of the Condor'

RICHARD
What do you mean? We do have it to give and we have to give it.

GILFOYLE
One hundred percent of what he's trying to take from us exists digitally on servers in this house. If we nuke them, there's nothing for him to seize. As far as he knows, it's an accident.

RICHARD
No one would believe that.

GILFOYLE
Two weeks ago we accidentally erased one third of Intersite's entire library.

DINESH
I think we've established our ineptitude beyond a reasonable doubt. Fuck it. I say we delete everything.

RICHARD
No. No. No. No. Guys, that's not what we do. We don't destroy things. Not on purpose, anyway. Right? Isn't that the whole reason why you got into this in the first place? To build cool shit? I mean, look at that live stream. It's fucking perfect.

The Tech Guy writhes in agony.

RICHARD (CONT'D)
And even if Hooli ends up owning it, we built it. With no resources. And a fucking stream of endless obstacles. I don't know, I mean I kind of want to see how big it can get right up until the point where Gavin Belson has to fucking take it from us.

JARED
Guys? Who is...
(mispronounces)
"Manny Pacquiao"?

"This joke was added to reference Episode 8, wherein Russ [Chris Diamantopoulos] put his tequila bottle on the delete key. We got a lot of heat on the Internet about whether this could have actually happened. It could have — we worked it out. it's funny, we have our own 'uncanny valley' on this show: The closer we get to verisimilitude, the angrier people get over the tiniest details."

"Originally we had The Rock tweeting a link to their livestream to make it take off, but the whole 'going viral' thing teetered on the edge of cliche to us, so we decided it would go viral in the Philippines, which made it all seem funnier and more offbeat."

"This type of technical stuff usually gets fact-checked and polished late in the process by our technical advisers, led by Jonathan Dotan. Sometimes we'll literally write dialogue like, 'Guys, we have to TBD!' and add the actual language later."

"This speech was originally about how humiliated the Hooli engineers were going to feel when they inherited code that was so much better than what they had written themselves. We lost that because it made Richard seem vindictive. This felt like a moment where Richard should be aspirational — positive, not negative."

"These last two lines were ad-libbed. The guys ad-lib a lot of killer jokes, but less 'jokey' stuff like these last lines is invaluable. It always lets the scene breathe a little and feel less 'written.'"

GILFOYLE
"Pack-ee-ow." He's one of the most famous people on the planet earth.

JARED
Oh. Manny Pacquiao, the Filipino legislator.

RICHARD
No, boxer.

JARED
Okay, well, he just tweeted a link to our live stream, he has almost two million followers.

The guys all look at each other, then at their scree
Several green indicator lights turn yellow.

Gilfoyle leaps to his feet, heads for the garage.

GILFOYLE
Oh fuck, oh fuck. We gotta scale up if we're going to handle that kind of traffic.

DINESH
I'm gonna compress the manifests.

RICHARD
I'll kill the highest bit rate to give us more head room.

Dinesh types like a fiend. Jared and Richard exchar
Here we go.

JARED
I've always wanted to be part of a suicide pact!

RICHARD
What?

DINESH
That's not what we're doing.

INT. HACKER HOSTEL, GARAGE - SAME (D41)

Gilfoyle scurries around, pulling cable through a
servers as Richard and Dinesh enter from the house

Meet the Writing Contenders

THIS YEAR'S NOMINEE ROSTERS BOAST SCRIBES FROM BREAKTHROUGH SERIES, REPEAT HOPEFULS AND A *MAD MEN* TWO-FER

COMEDY

ALEC BERG
Silicon Valley
(HBO)

LOUIS C.K.
Louie
(FX)

SIMON BLACKWELL, ARMANDO IANNUCCI, TONY ROCHE
Veep
(HBO)

WILL FORTE
The Last Man on Earth (Fox)

JILL SOLOWAY
Transparent
(Amazon)

‘Person to Person’

45. INT. MCCANN – PEGGY'S OFFICE – Peggy stands, looking out the window, thinking. After a beat, two arms wrap around her. She leans back, looking up at Stan. They smile at one another. 1/4

46. EXT. BLUFF – MORNING – Don walks out onto the bluff, looking out at the ocean. PRE-LAP dialogue of the Guru from the encounter groups. GURU: Now is the moment when we can greet the morning, and be thankful for the sweetness of the earth. 1/4

47. EXT. GROUNDS – CLIFF – DAY – ON the Guru as he finishes the morning salutation and begins to say "om." We MOVE ACROSS a group of people in white linen, sitting cross-legged, until we find DON, mid-"om." On the third "om," Eyes closed, Don smiles. 1/4

48. STC. (1)

END OF Series

“We start each episode with a detailed outline — a system I learned from working on *The Sopranos* — with page estimates next to each scene. In this case, I made very few changes from the outline to the final script.”

EXT. BLUFF - MORNING

Don walks out onto the bluff in khakis and an un-tucked white buttoned shirt, no shoes.

VINCE (PRELAP)
Mother sun, we greet you and are thankful for the sweetness of the earth.

EXT. CLIFF - MORNING

We REVEAL Vince in linens, in the lotus position.

VINCE
The new day brings new hope,

We see Don, sitting across from him, in the lotus position, in light clothing, with a group of OTHERS, listening.

VINCE (CONT'D)
Lives we've led, the lives we've yet to lead. New day. New ideas. A new you.
(beat, closes eyes)
Ommmmmmmmm.

We MOVE DOWN across the group as they say the second "OMMMMM" until we find Don, eyes closed, finishing the "OM".

DON
(third time)
Ommmmmmmmm.

As we push in, he smiles.

SCENE TO COMP

“The notes I get from my other writers are not always positive. In fact, they’re 99 percent ‘constructive,’ so this was an extra-special surprise. I smiled when I first read it and thought, ‘Wow — thank you.’ I was, after all, addressing their concern that the story wasn’t clear enough in the end.”

“These two objects sat on my desk and helped me look to the ending of the show. The Tibetan prayer horn represented that Don would be spiritually searching by 1970, and the carved ebony Coke bottle, which I purchased in a small village in Tanzania in 2012, was a talisman for me: It was about the universal appeal that Don was going to be a part of, and I knew I was going to end the show with the ad when I bought it.”

“I left the Coke ad out of the script to ensure that it didn’t get leaked. The script even went to the network that way. In fact, I had to go back and add it when I submitted for Emmy consideration. Initially only my wife, the writers and Jon Hamm knew, but eventually around 125 people were told — and they all kept it a secret for almost a year.”

Leader says
The new day brings new hope →
Lives we've led —
The lives we've yet to lead
new ideas
new day / new you,

“Despite how much Coca-Cola we had put in the show, I was worried that people wouldn’t understand the connection between this moment and Don being a part of the idea in the Coke ad. So I went back and added this line for the meditation leader. I scribbled it down on an airplane flying back from scouting that location. It was all about getting the phrase ‘new ideas’ in there right before Don’s smile, and then the ad.”

DRAMA

DAVID CRANE, JEFFREY KLARIK
Episodes
(Showtime)

DAVID BENIOFF, D.B. WEISS
Game of Thrones
(HBO)

JOSHUA BRAND
The Americans
(FX)

SEMI CHELLAS, MATTHEW WEINER
Mad Men
(AMC)

GORDON SMITH
Better Call Saul
(AMC)

MATTHEW WEINER
Mad Men
(AMC)

VALLEY: JOHN P. JOHNSON/HBO. *VALLEY* SCRIPTS: COURTESY OF ALEC BERG (2). *MAD* SCRIPTS: COURTESY OF MATTHEW WEINER (3). *MAD*: JUSTINA MINTZ/AMC. COKE: COURTESY OF COCA-COLA CO. BERG: RICHARD SHOTWELL/INVISION/AP. C.K.: JAMIE MCCARTHY/NBC. BLACKWELL, BENIOFF, ROCHE: EVAN AGOSTINI/INVISION/AP. FORTE: TONYA WISE/INVISION/AP. SOLOWAY: RICH FURY/INVISION/AP. WEISS: JOHN SHEARER/INVISION FOR *DETAILS* MAGAZINE/AP IMAGES. BRAND: TODD WILLIAMSON/INVISION/AP. CHELLAS: BT1 WENN PHOTOS/NEWSCOM. WEINER: JORDAN STRAUSS/INVISION FOR THE TELEVISION ACADEMY/AP IMAGES. SMITH: JASON KEMPIN/GETTY IMAGES FOR *VARIETY*. HORN, BOTTLE: TRISTAN CASSEL/COURTESY OF MATTHEW WEINER. IANNUCCI: DAN STEINBERG/INVISION/AP. KLARIK: KATY WINN/INVISION/AP. CRANE: ERIC CHARBONNEAU/INVISION FOR SHOWTIME/AP IMAGES.

WHEN ACTOR VS. ACTOR HAS NO

As the Sept. 20 awards approach, these 4 supporting categories have no clear winner as 6 fresh faces, repeats (including a 6-peat) and one star with a second nom for a character reprised on a new show (got that?) confuse the voting

BY SCOTT FEINBERG

COMEDY ACTOR

Andre Braugher
BROOKLYN NINE-NINE (FOX)
PRO The veteran's second show nom (and ninth overall — he's won twice) comes after his Capt. Holt says goodbye to his *Nine-Nine* family.
CON His is the snubbed series' only major nomination.

Tituss Burgess
UNBREAKABLE KIMMY SCHMIDT (NETFLIX)
PRO The Broadway star jumped to the streaming screen and was warmly received for playing Kimmy's theatrical roommate. He also scored a Critics' Choice nom.
CON Burgess is brand-new to voters.

Ty Burrell*
MODERN FAMILY (ABC)
PRO This sixth straight nom for TV's likable everydad (he won in 2011 and 2014) comes for acting in more episodes (24) than anyone else in this category.
CON There is a general feeling of voter fatigue about the show.

Adam Driver
GIRLS (HBO)
PRO This is the third consecutive nom for the rising *Star Wars* actor — he's the youngest nominee here — and comes after he received his first Critics' Choice nom.
CON A first win is rare after three past tries.

Tony Hale
VEEP (HBO)
PRO The poker-faced actor received his second straight Critics' Choice nom and third straight Emmy nom (he won in 2013) for his work as Selina Meyer's sycophantic "bag man" Gary.
CON After four seasons, his shtick may feel a little one-note.

Keegan-Michael Key
KEY & PEELE (COMEDY CENTRAL)
PRO Sketch actors rarely register, but he did and earned other noms, including for best sketch series.
CON Since Carl Reiner won in the '50s for *Caesar's Hour*, no actor has won in this race for a sketch show.

COMEDY ACTRESS

Mayim Bialik
THE BIG BANG THEORY (CBS)
PRO This is her fourth nom for the hit comedy, for which she also received a Critics' Choice nom.
CON Voters snubbed the series.

Julie Bowen
MODERN FAMILY (ABC)
PRO The deft comedian and two-time winner earned her sixth straight nom for her harried homemaker Claire Dunphy.
CON Again?

Anna Chlumsky
VEEP (HBO)
PRO No one delivers a one-liner like her sharp-tongued, Machiavellian political strategist.
CON Unlikable roles rarely win in this category.

Gaby Hoffmann
TRANSPARENT (AMAZON)
PRO The actress landed her first-ever noms for her guest gig on *Girls* and for *Transparent*'s Ali, who gets the dramedy's lion's share of laughs.
CON Her character isn't for everyone.

Allison Janney*
MOM (CBS)
PRO Last year's winner is an eight-time nominee and six-time victor. She also won at Critics' Choice.
CON With eight nominees this year, voters have more options.

Jane Krakowski
UNBREAKABLE KIMMY SCHMIDT (NETFLIX)
PRO The comedian was nominated four times for NBC's *30 Rock* and again now for playing Kimmy's vapid nanny-gig boss.
CON It's a broad role that echoes *30 Rock*, for which she never won.

Kate McKinnon
SATURDAY NIGHT LIVE (NBC)
PRO The *Ghostbusters* star earned a second nom for a season in which she displayed even more range and perfected her Hillary Clinton.
CON *SNL* actors never win here.

Niecy Nash
GETTING ON (HBO)
PRO The *Reno 911!* alum plays more serious here as an empathetic nurse at a hospital's geriatric ward in this critically acclaimed dramedy.
CON She is the least-known contender here.

DRAMA ACTRESS

Uzo Aduba*
ORANGE IS THE NEW BLACK (NETFLIX)
PRO She won 2014's guest trophy and this year's SAG Award.
CON Her Crazy Eyes mugging loses novelty over time.

Christine Baranski
THE GOOD WIFE (CBS)
PRO This is her sixth straight nom (14th total) for playing classy, complicated lawyer Diane Lockhart.
CON Voters snubbed the series.

FRONTRUNNER

* PROJECTED WINNER

Emilia Clarke
GAME OF THRONES (HBO)
PRO The actress again proved she's tough as nails as Daenerys Targaryen, earning a second nom.
CON She's up against co-star Lena Headey, who had punchier scenes.

Joanne Froggatt
DOWNTON ABBEY (PBS/MASTERPIECE)
PRO She won the Globe this year and landed her third Emmy nom for playing sweet housemaid Anna.
CON No *Downton* actor besides Maggie Smith, snubbed this year, ever has won at the Emmys.

Lena Headey
GAME OF THRONES (HBO)
PRO She landed her second nom for the seasons's buzzed-about "walk of shame" finale.
CON No *Thrones* actress has won.

Christina Hendricks
MAD MEN (AMC)
PRO She earned a sixth straight nom for playing Joan, who had a juicy final-season arc.
CON No *Mad* actor ever has won.

DRAMA ACTOR

Jonathan Banks
BETTER CALL SAUL (AMC)
PRO He won a Critics' Choice Award for reprising the *Breaking Bad* role that earned him a previous nom.
CON It has been a decade since someone Banks' age (68) has won.

Jim Carter
DOWNTON ABBEY (PBS/MASTERPIECE)
PRO He has scored noms in four consecutive years and was part of this year's SAG ensemble winner.
CON Widespread *Downton* love appears to be in the past.

Alan Cumming
THE GOOD WIFE (CBS)
PRO The only broadcast nominee here, he raised his profile further by co-hosting a well-received Tonys.
CON Voters snubbed the series.

Peter Dinklage*
GAME OF THRONES (HBO)
PRO The 2011 winner earned a fifth straight nom.
CON Few come back to win after years of losses.

Michael Kelly
HOUSE OF CARDS (NETFLIX)
PRO His Doug Stamper was said by some to be the best part of an iffy third season.
CON He could be hurt by rampant season-three criticism.

Ben Mendelsohn
BLOODLINE (NETFLIX)
PRO This Aussie's spin on Danny Rayburn, the series' bad seed, is one of TV's most striking performances in recent memory. He also got a Critics' Choice nom.
CON Danny died in season one. Or did he? THR

C.K.

Glatter

Iannucci

Judge

Lord

Miller

Nutter

Podeswa

Soderbergh

Soloway

Van Patten

With 5 Nominees, HBO at the Helm in Director Races

2015'S MIX HAS PAST WINNERS (LOUIS C.K.), OSCAR-WINNING AUTEURS (STEVEN SODERBERGH) AND A RECORD SHOWING BY THE CABLER by Stacey Wilson Hunt

COMEDY SERIES

Louis C.K.
Louie (FX)
The 35-time Emmy nominee (35!) and five-time winner earned his sixth directing nomination for season five's "Sleepover," in which C.K.'s alter-ego shleps his daughter and her friends to jail so he can post bail for his brother (Robert Kelly), after which the group shares a celebratory frozen yogurt.

Armando Iannucci
Veep (HBO)
The six-time nominee (and now departed showrunner) helmed the C-SPAN-esque episode "Testimony," which infused congressional testimony with the show's signature hysterics.

Mike Judge
Silicon Valley (HBO)
The EP-writer-director was behind the camera again for "Sand Hill Shuffle," the first episode of season two, in which late actor Christopher Evan Welch's character Peter is eulogized via PowerPoint.

Phil Lord and Christopher Miller
The Last Man on Earth (Fox)
The duo behind Sony's hit *21 Jump Street* franchise and Warner Bros.' BAFTA-winning *The Lego Movie* scored their first-ever Emmy directing nom — the only one for a broadcast series — for the pilot of Fox's apocalyptic comedy starring creator and acting nominee Will Forte.

Jill Soloway
Transparent (Amazon)
The previously nominated writer-producer (*Six Feet Under*) and Sundance-winning director (*Afternoon Delight*) earned her first directing Emmy nom for "Best New Girl," a 1994-set episode about a missed bat mitzvah and Mort/Maura's (Jeffrey Tambor) dreamy visit to a woodsy "drag camp."

DRAMA SERIES

Lesli Linka Glatter
Homeland (Showtime)
One of few women ever to break into the drama directing race, the three-time nominee and series EP is nominated for "From A to B and Back Again," in which Carrie's (Claire Danes) young informant, Aayan (Suraj Sharma), is murdered in cold blood by his terrorist uncle.

David Nutter
Game of Thrones (HBO)
In the series' fifth-season finale, "Mother's Mercy," five-time nominee Nutter (*The Sopranos*, *The Pacific*) pulled off one of the series' most game-changing sequences in the effects-heavy (and very nude) walk of atonement by Cersei (supporting actress nominee Lena Headey).

Tim Van Patten
Boardwalk Empire (HBO)
The 15-time nominee and two-time winner (*The Sopranos*) directed the Prohibition-era drama's series finale, "Eldorado," which saw the long-expected demise of Atlantic City bootlegger Nucky Thompson (Steve Buscemi).

Jeremy Podeswa
Game of Thrones (HBO)
Three-time nominee Podeswa (*Boardwalk Empire*, *The Pacific*) helmed a similarly controversial *Thrones* episode, "Unbowed, Unbent, Unbroken," featuring a grueling scene in which Ramsay (Iwan Rheon) rapes virgin Sansa (Sophie Turner).

Steven Soderbergh
The Knick (Cinemax)
The Oscar- (*Traffic*) and Emmy-winning director (*Behind the Candelabra*) earned a nom for helming "Method and Madness," the pilot of this 1900s-set drama about modern medicine's bloody beginnings that stars Clive Owen.

DRIVER, CHLUMSKY: COURTESY OF HBO. HEADEY: MACALL B. POLAY/HBO. BRAUGHER: EDDY CHEN/FOX. CUMMING: JEFFERY NEIRA/CBS. ADUBA: JOJOWHILDEN/NETFLIX. BIALIK: MICHAEL ANSELL/CBS. KEY: DANNY FELD/COMEDY CENTRAL. BOWEN: ABC/ERIC MCCANDLESS. MENDELSOHN: SAEED ADYANI/NETFLIX. BANKS: URSULA COYOTE/AMC. LORD, JUDGE, GLATTER: RICHARD SHOTWELL/INVISION/AP. MILLER: ERIC CHARBONNEAU/INVISION/AP. C.K.: MIKE COPPOLA/NBC. SODERBERGH: STEINBERG/INVISION/AP. VAN PATTEN: PATRICK MCMULLAN CO./MCMULLAN/SIPA USA/NEWSCOM. NUTTER: COURTESY OF SUBJECT. PODESWA: AGF S.R.L./REX USA. SODERBERGH: VINCE BUCCI/INVISION FOR ACADEMY OF TELEVISION ARTS & SCIENCES/AP IMAGES.

Moura is "King of Cocaine" Pablo Escobar and Paulina Gaitan (center) his wife.

Narcos

Netflix's compelling new series about Pablo Escobar goes for depth and credibility over drug-drama cliches By Tim Goodman

WITH A RECENT film starring Benicio Del Toro and an upcoming project headlined by Javier Bardem, the world doesn't seem to lack for biopics about Pablo Escobar. It should come as no surprise, then, that Netflix also gets in on the action this month with *Narcos*, an impressive 10-part series about the extravagantly wealthy Colombian drug lord.

This could end up being the critically acclaimed international breakthrough for the streaming site that last year's *Marco Polo* wasn't, partly because the writing, acting and directing are superior and the show has a convincingly gritty and grounded feel to it.

Brazilian director Jose Padilha (2014's *RoboCop*), armed with a strong cast led by Wagner Moura as Escobar and Pedro Pascal (*Game of Thrones*) and Boyd Holbrook (*Gone Girl*) as the DEA agents pursuing him, uses *Goodfellas*-style voiceovers to weave a complex tale of interconnected characters and action. After a slightly slow-moving first hour that illustrates how a U.S.-bolstered Augusto Pinochet cracked down on Chile's cocaine trade, effectively moving it to Colombia, the series (whose writers include Chris Brancato and Samir Mehta) begins to find its pacing, and the strength of Moura's performance comes into focus. The actor never indulges in over-the-top menace or the kind of comic book drug-lord shtick we're all used to seeing in movies and on television. Credit also the fact that Padilha brings a documentary texture to *Narcos*, often interspersing images of the real Escobar with scenes of Moura's considerably better-looking incarnation of the drug kingpin.

Narcos tells the story from a number of perspectives, but it smartly avoids casting the Americans as the heroes. As the series makes clear, most of the deaths resulting from Escobar's reign were Colombian, as were many of the key people trying to track the criminal. But Padilha and his writers also know that integrating the points of view of the agents played by Pascal and Holbrook gives the material more relevance for viewers. The show's makers additionally work in some fictional elements, of course, inventing certain events and blending multiple real-life figures into single characters.

For the most part, *Narcos* aims for depth and breadth in its portrait of Escobar, his rise and fall, the people supporting him, those trying to bring him down and the global effects of cocaine trafficking (particularly on the U.S. via Miami). It's a big slice, but as the show deepens and finds its rhythm, and we get acclimated to the story's global scope and the extensive use of voiceover narration, *Narcos* emerges as yet another good, credible viewing option in the ever-crowded TV landscape of today.

Airdate *Friday, Aug. 28 (Netflix)*

American Ultra

This antic stoner-spy comedy finds Jesse Eisenberg and Kristen Stewart slumming to mildly entertaining effect

By Todd McCarthy

Eisenberg and Stewart are stone(d) cold killers in *Ultra*.

STONERS TAKE A BLOOD BATH IN *American Ultra*, a genre mash that's fun until it can't think of anything else to do besides flop around in conspicuous gore. Taking a vacation from serious projects by playing a couple of ambition-free tokers, Jesse Eisenberg and Kristen Stewart smoke, say "like" and the F-word a lot, and kick plenty of butt in a way that may cook up some buzzy late-summer business with young audiences.

Those who saw Nima Nourizadeh's moderately successful first feature, gross-out comedy *Project X*, will have an idea of the excess to expect here, although the music video-trained director thankfully has moderated his shaky-cam tendencies this time. Still, the script by Max Landis (*Chronicle*) delivers more of a mess than anything coherent or genuinely engaging.

But sensation is sensation, and there are enough amusingly dopey discussions, nutty characterizations and creatively spiced servings of violence to please viewers who may prefer to see this in the kind of heady state favored by the lead couple. The action is set in Nowheresville, W. Va., where Mike (Eisenberg) dreams of creating a graphic novel while working at a convenience store. It's a toss-up which is more far-fetched: that a woman who looks like Phoebe (Stewart) sticks with this loser or that Mike is a CIA-trained sleeper agent who will suddenly emerge from his slumber as a slacker version of James Bond.

The small-town sluggard stuff of the first 20 minutes provokes a few laughs by identifying multiple symptoms of generational haplessness; it'll be a comedy of recognition for more than a few in the audience. The film lurches from first to fourth gear when CIA agent Yates (Topher Grace) decides to terminate Mike from the Ultra program, an agency initiative from the 1950s designed to reprogram select candidates to become assassins.

Yates sends a couple of goons to take Mike out, but Mike's newly awakened powers get the better of them. The resulting hijinks leave room for some over-the-top supporting turns by character actors who give their all and then some: John Leguizamo as Mike's local dealer and Walton Goggins as a laughing hyena of a hired killer all but bounce off the walls with their cranked-up antics, while Connie Britton lets it rip as one of Yates' underlings.

Even with its tight running time, *American Ultra* starts spinning its wheels well before the climax. That said, there are incidental pleasures to be had observing Eisenberg and Stewart not caring how unkempt, slovenly and un-movie-starish they look and behave.

Opens *Friday, Aug. 21 (Lionsgate)*
Cast *Jesse Eisenberg, Kristen Stewart,*
Director *Nima Nourizadeh*
Rated R, 96 minutes

CAREER CONFESSIONS

Peter Bogdanovich

The 76-year-old director of *She's Funny That Way* (out Aug. 21) recalls a 'brilliant' Barbra Streisand, an 'irritating' Cher and more from behind the scenes of 4 of his most notable films

THE LAST PICTURE SHOW (1971)

We had such a bunch of good actors in that film. [The scene in which] Cloris Leachman [who won the best supporting actress Oscar for her role] throws that coffee pot and yells at Timothy Bottoms — Cloris did it brilliantly. She wanted to rehearse it, and I kept saying, "I don't want to rehearse it; I want to see it for the first time when we roll." So I said "Action!" and she was extraordinary. [But] she said, "I can do it better." I said, "No, you can't; you just won the Oscar." Jeff Bridges told me that he [recently] ran into Cloris and that she said: "Oh, I'm so angry at Peter. That was the first take. I could have done it better."

The Last Picture Show

She's Funny That Way

WHAT'S UP, DOC? (1972)

Barbra Streisand saw an early cut of *Picture Show* and was extremely moved. She said, "I want to do a drama with you." I said, "I just did a drama. I want to do a comedy." I had seen that she could be very, very good. She had a few bad habits that I would be able to fix, but my major feeling was that she was brilliant at comedy — and, as it turned out, she is. Even though she didn't trust the material, she went along with my humor and we became very good friends.

PAPER MOON (1973)

They said, "[John] Huston wants to do this with [Paul] Newman and his daughter, but we'd rather have you." I said, "OK, I'll do this with Ryan [O'Neal] and Tatum O'Neal." But they didn't want them. [Producer] Bob Evans was pissed off at Ryan because Ryan had an affair with Ali [MacGraw] while she was married to Bob on *Love Story*. And I said, "Bob, I have a hit in the top 10 called *What's Up, Doc?* with Ryan O'Neal. How do you explain to your shareholders that you won't do a picture with this megastar?" It was an unarguable point.

Bogdanovich

MASK (1985)

[We had] a list of actresses for the role of Rusty. Ellen Burstyn and Cloris [Leachman] and Jane Fonda — anybody with a name. About two-thirds of the way through the list, there's Cher. I said, "That's interesting. I can see her [playing] a druggie and riding a motorcycle, and I can't see Jane Fonda doing it. She's too sophisticated." Cher and I didn't get along that well. She sort of irritated me, because she had such a negative attitude. But she's very good in the picture. I don't think I've ever shot more close-ups — she's very good in close-ups and not that good in playing the whole scene through, because she loses the thread of it. So I shot it that way, and she should have won an Oscar. — AS TOLD TO TATIANA SIEGEL

NARCOS: DANIEL DAZA/NETFLIX. *ULTRA*: ALAN MARKFIELD/LIONSGATE. *LAST*: EVERETT COLLECTION. *FUNNY*: COURTESY OF LIONSGATE. BOGDANOVICH: AP PHOTO/DAN STEINBERG.

The Venice Film Fest gets underway at the Palazzo del Cinema on Sept. 2.

Beasts of No Nation

NETFLIX'S VENICE FEST TAKEOVER

The streaming giant's appearance at the world's oldest film event marks its first major move into the prestigious international festival circuit — but will it be welcomed?

By Ariston Anderson and Scott Roxborough

NETFLIX ALREADY IS on your TVs, phones, tablets and laptops — and now the content streamer is expanding into the prestigious film-fest arena with original movies. On Sept. 3, **Cary Fukunaga**'s *Beasts of No Nation*, which Netflix plans to release simultaneously in theaters and on VOD on Oct. 16, will have its world premiere at, of all places, Venice, the world's oldest film festival.

The drama, starring **Idris Elba** as an African warlord who forces a young boy to join his mercenary army, seems like classic festival fare. The Venice bow also is timed nicely for Netflix, leading up to launch of the company's Italian service in October. With a follow-up screening in Toronto, *Beasts* will be positioned to become part of the awards conversation.

But Netflix's move into the film — and film festival — business has proved controversial. At Cannes in May, Netflix chief content officer **Ted Sarandos** was lambasted by French reporters. One accused him and his company of destroying Europe's "film ecosystem" by drawing audiences away from theaters.

Barbera

Sarandos

It's a fear shared by many U.S. theater owners. To date, giants Cinemark, Regal and AMC have no plans to play *Beasts*, saying the VOD release violates their policies and undermines their business model. Landmark Theatres, owned by **Todd Wagner** and **Mark Cuban**, stepped in and agreed to screen the film in 19 markets the day of its Netflix premiere.

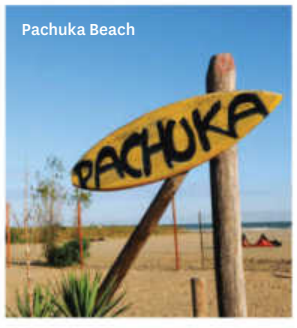
Venice also is taking a gamble with Netflix and *Beasts*, but fourth-year fest director **Alberto Barbera** argues that the future of film festivals is in collaboration, not confrontation, with streaming platforms.

"Netflix, and perhaps Amazon in the future, will for sure become important players in film production and distribution all over the world. We can't ignore them," says Barbera, who met with Netflix this year in Los Angeles while programming the 2015 festival.

At Cannes, **Harvey Weinstein** went further, defending Netflix as the savior of the foreign-language art house genre championed by festivals. Weinstein credits the streamer with creating a new market for art house cinema, particularly in the U.S. Recent deals to back **Brad Pitt**'s military satire *War Machine* and **Christopher Guest**'s mockumentary *Mascots* see Netflix continuing in this indie, alternative vein.

In any case, argues Barbera, movie-watching has changed, and festivals must change with it or get left behind.

"It's not possible to continue with a system based on the past," he says. "It's changing so quickly that you have to … find a solution. I don't think digital platforms are going to kill the theatrical release. They should work together to increase the number of viewers and find a way to coexist." THR



Pachuka Beach

3 Places to Escape the Fest Crowds (and Tourists)

PACHUKA BEACH
Via Klinger, Lido di Venezia
Lacking the pretension of Venice's fancier hotel restaurants, Pachuka Beach offers simple pizzas or fish dishes for a relaxed dinner overlooking its private beach. It's one of the quieter spots for an *aperitivo*, where a carafe of white wine will run $7.

GOPPION CAFFETTERIA
San Polo 644, 30125
It's not for nothing that Italy is free of Starbucks. Pop into Goppion Caffetteria to escape the throngs of tourists roaming the streets. Have a macchiato ($1.10) standing at the bar, as Italians do, and don't forget to leave a small coin on the countertop for the barista.

OSTERIA AL DIPLOMATICO
Via Della Sortita 17, Marghera
The lush suburbs of Marghera are for locals only — you're almost guaranteed not to bump into tourists. Head to Osteria al Diplomatico for fresh regional food at un-Venetian prices. Tapas are served at night, and a bottle of top-notch red wine starts at $11.

FESTIVAL: DAVE BEDROSIAN/ZUMA PRESS/NEWSCOM. *BEASTS*: COURTESY OF TIFF. GUEST: JORDAN STRAUSS/INVISION/AP IMAGES. SARANDOS: JORDAN STRAUSS/INVISION FOR PRODUCERS GUILD OF AMERICA/AP IMAGES. BEACH: COURTESY

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INSIGHTS ON ENTERTAINMENT

Actress Amy Brenneman facilitates a Literacy Project session at the Geffen Playhouse, one of many educational programs made possible because of Lead Trusts established by donors through proactive Estate Planning.

Photo by Jeff Lorch

LEAVE YOUR HEIRS A LEGACY, NOT A TAX BILL

The last thing an entertainer or entrepreneur wants to think about are estate taxes after they pass away. But, not doing so will cost them, and cost them big.

Taxpayers are allowed to give up to $5.43 million without paying estate taxes. Anything above that will be lost to federal taxation at a rate up to 40%.

For most people planning their estates, this is just how things are and there's nothing to do about it.

Not so fast, says Paul DeLauro, SVP and Manager of Wealth Planning at City National Bank. DeLauro has worked with high net-worth clients for over 16 years. He says that most clients "have not taken advantage of the most basic charitable tax saving tools available that can benefit not only charity, but their family as well, to the tune of millions otherwise lost to federal taxation."

Charitable organizations like Geffen Playhouse would not be able to provide the powerful community programs they offer without advisors like DeLauro using charitable tax planning tools.

For example, say that after the $5.43 million estate tax exemption has been passed to children there's another $5 million left, DeLauro explains. Some families choose to create a "charitable lead trust" at death and fund it with the $5 million that's left over. "Lead trusts" only last for a few years, generate an estate tax charitable deduction, benefit local charity, and return what's left to the family.

"If every year a 'lead trust' earned a net of 4% and gifted 4% to local charity, at the end of 18 years the lead trust would have paid out $5 million and would still have the $5 million it started with," DeLauro says.

The estate takes a charitable deduction that may wipe-out its estate tax, local charities get major contributions, and families get to keep the assets when the "lead trust" ends. The downside? "It just takes time," DeLauro says.

For charities, "lead trusts" are a godsend. Says Gil Cates Jr., Geffen Playhouse Executive Director: "Charitable giving by our generous patrons has allowed Geffen Playhouse to bring the power, inspiration, and beauty of live theater arts to Los Angeles County communities. This was always a dream of my father's, and I'm thrilled to be able to carry that vision forward."

It's all about being proactive and thinking about things most of us would rather avoid talking about… estate taxes. "Do you want to mitigate or avoid the federal estate tax? Do you want your estate to benefit charity or go to the federal government? It really is up to you" DeLauro says.

CITY NATIONAL BANK
The way up.

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From left: Willis and then-newlyweds Affleck and Garner occupied a phone bank's front row during a Katrina telethon.

news

Barbs won't be cut from telethon

Organizers don't plan to censor political comments

By Andrew Wallenstein

The stars lined up for today's live multinetwork primetime telethon will not be censored if they make any politically tinged comments, program organizers said Thursday.

In a conference call with reporters, executive producer Joel Gallen said that editing would occur only if obscenities were uttered. The editing would be enabled by a 30-second time delay, which is standard for many live programs.

Gallen

"The only precautions we have right now are for language," said Gallen, who added that he does not expect any of the dozens of musicians or celebrities appearing on "Shelter From the Storm: A Concert for the Gulf Coast" to editorialize.

On Sept. 2, rapper Kanye West made unscripted, disparaging remarks about President Bush during a telethon that aired on NBC and other cable networks

See **TELETHON** *on page 41*

ABC speaks Spanish in primetime

When Stars Aided Katrina, Kanye Stole the Show

A DECADE AGO, A PAIR of telethons aimed to aid victims of Hurricane Katrina. NBC aired *A Concert for Hurricane Relief* on Sept. 2, 2005 (the Category 5 storm hit the Gulf Coast on Aug. 29, killing 1,000, displacing more than 1 million and causing $100 billion in damages), and though those appearing included Leonardo DiCaprio and Richard Gere, it was Kanye West who stole the show. When he went off script in a segment with Mike Myers and said, "George Bush doesn't care about black people," his audio was cut — but the comment went out live. (Five years later, Bush called it "one of the most disgusting moments of my presidency.") The telethon raised $40 million. *Shelter From the Storm: A Concert for the Gulf Coast* on Sept. 9 patterned itself after a post-9/11 benefit that had drawn 59 million viewers and raised $150 million. The idea was that the hour-long show would be "roadblocked" — ABC, CBS, Fox, NBC, WB, UPN and PBS would air it at the same time. In light of what West (who was performing "Jesus Walks" on the *Shelter* event) had done the previous week, there was considerable talk about censorship before the broadcast, but *THR* reported that "editing would only occur if obscenities were uttered." (Indirectly, West was responsible for one of the night's bigger laughs when Chris Rock came out and said: "George Bush hates midgets!") Meanwhile, Ben Affleck and Jennifer Garner, married just two months at the time, took calls alongside stars like Bruce Willis and Benicio Del Toro. (The couple announced their divorce June 30.) That telethon raised $30 million. "Kanye got the attention, but what I remember most is Randy Newman opening the show with 'Louisiana 1927,' or U2 doing 'One' for the first time with Mary J. Blige and it just blowing me away," says *Shelter* EP/director Joel Gallen. "What's amazing about doing this type of show is how the entertainment community responds. I've never had anyone say no." — BILL HIGGINS

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